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PAINTINGS BY EL GRECO IN AMERICA · PART ONE
BY AUGUST L. MAYER

IT is a most remarkable fact that an American is now able to study the works of the three great Spanish painters, Greco, Velasquez, and Goya, in the public and private collections of his native land, where he not only can become acquainted with their various styles and periods, but with some of their most famous masterpieces. It is a sad reflection for the European student and lover of art to feel that he cannot gain a complete knowledge of the works of that brilliant trio without crossing the ocean in order to study and admire those masterpieces which the tireless zeal of the American collector has been able to gain in a comparatively short time.

I.

We may certainly consider the life-sized portrait of Vincentio Anastagi, by Greco (Fig. 1), now in the collection of Mr. H. C. Frick of New York, just as important a painting as the world-renowned portrait of The Inquisitor, Niño de Guevara, which belongs to the master's later period—and which is now in the Havemeyer collection. The fact that only three life-sized portraits are attributed to Greco gives the portrait of this soldier especial significance. The picture is particularly important because it gives us the deep insight—which we have been seeking so long—into the artistic development of this remarkable man. I shall explain later in what way this special picture—painted before Greco went to live in Spain—gives ample proof of the intimate relation of his style to that of Titian, and Jacopo Bassano. But before discussing this resemblance, let me give an outline of its history.

The picture comes from Lord Taunton's collection, in England. Don Manuel Cossio did not know this when he wrote his celebrated book on Greco. However, he gives some very important information

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regarding the previous history of the painting in England. Sir William Stirling-Maxwell has mentioned the picture in his "Annals of the Arts in Spain," and also in his "Handbook of the History of the Spanish and French Schools of Painting." At that time the picture was in Sir William Cunningham's collection. In the year 1849 Christie sold it to Mr. Farrar.

There are three proofs that Greco painted this picture in Italy about 1570-75; the age of the well-known person here represented; the style of the painting; and the form of the signature. Let us first consider the signature (Fig. 2), as in this picture it is exceedingly important, for had it not been signed in a manner which leaves no doubt regarding its genuineness, many people, at a casual glance, would attribute it to Bassano.

The signature bears a striking resemblance to the one on the painting of Christ Expelling the Money-changers from the Temple, in Lord Yarborough's collection, which proves conclusively that the picture was painted in Italy. For Greco only used this style of capital letters in signing his Italian works. When in Spain he always wrote his name in small Greek letters, with the exception of his signature on a few works belonging to his first period, painted after he went to live in Toledo: the St. Sebastian, now in Palencia Cathedral; the Holy Handkerchief of St. Veronica, which was owned by a collector in Paris, but is now in a private collection in America; St. Magdalena, in the English College in Valladolid, and the Portrait of a Nobleman, with his hands on his breast, now in the Prado. It is very rare to see the signature written in capital letters on his later works, as on one which could not have been painted before 1590, and on a copy he made of the celebrated Philip's Vision in the Escorial, painted about 1580, which is now in the Stirling-Maxwell collection at Keir, Scotland. Nevertheless, the form of the capital letters used by Greco when he first went to Spain deviated somewhat from those he used at an earlier date, for his earlier works can be definitely arranged in chronological sequence almost exclusively by noting the changes in the way he formed each letter. This peculiarity of Greco's in signing his name in various manners—making trivial changes—gives one some idea of the unstable disposition of the artist, who not only strove to express his art in important matters, but also in the trifling matter of signing his name. He never adopted a fixed style of signature until the latter part of his life.

On the left side of this picture can be seen a sort of monument which was added at a later date. The inscription on it gives one valuable information regarding the person portrayed. The Italian text, translated, is as follows: "Fra. Vincentio Anastagi—after he became Governor of the old city of Malta, and during the siege of the island—commanded two companies of cavalry stationed there, also a company of infantry, and at various times other companies of infantry. His title was Sergeant Major at Malta. On several occasions he was honored by his superior in command, and he was chief of the Capitana delle Galere, when he died in Malta, in 1586, aged 55 years."

In this picture the Maltese officer seems to be about forty years old (in determining the age of a Southerner one should remember that he often appears older than he really is). That would make the date of the picture about 1571.

The captain, with his black beard, is painted in rather a careless attitude. He wears shining armor, and a white Maltese cross, green trousers trimmed with narrow gilt galloon, white stockings, yellowish shoes, and a narrow green scarf draped over his armor. He stands in an empty room, and in front of a deep red curtain. At his feet lies a shining helmet, and on his left is an open window with brown shutters. The wall is a dull gray. His left arm rests on the gold hilt of his sword; his right arm is akimbo, and partially concealed by his bulging trousers.

The pose of the figure is quite realistic. The picture gives one the impression that the captain is posing a few minutes for the artist in his studio, and the treatment reminds one of Bassano's work, but not in the least of the great Toledo painter, who, in his virile, serious, and at times almost mystical style, paints scholars, priests, caballeros, hidalgos, cardinals, and fanatical monks filled with religious ecstasy. But this is because the whole feeling of the portrait is realistic—a fact which links Greco's art with that of Jacopo Bassano—and also because there are certain peculiarities of form, color, and technique in this authentic work of Greco's which bear a striking resemblance to the works of the famous Venetian painter: for instance, the plump thickset figure; the dark reddish brown flesh tints; the somber, almost muddy red; the malachite green; the thick and oily manner of laying on the colors—whereas Greco, at a later period, deviated greatly from these methods. I need not remark how

much this picture differs from his later works, with their elegance of form, their animated life, their evasive fluttering lines, their coloring becoming purer and more brilliant, and the short, thin and swift strokes of the brush. The picture gives no indication of the development manifest in the works of Greco's later period. One might almost say that the artist, after painting this picture, had struck out in a new path, in the path that Velasquez followed so confidently. In this portrait there can plainly be seen qualities that even excel Titian's original style of portrait paintings, such as the great attention paid to the drawing of details—a quality that paved the way for Velasquez' art. Therefore I may say that this picture, in a certain sense, more closely resembles the Innocent X by Velasquez, and the portrait of the Infant Prosper in the Court Museum in Vienna, than it does Greco's Cardinal Inquisitor, Guevara; because Greco, in his later period, reverted in many respects to Titian's style, by emphasizing details and taking great pains with the drawing, thus becoming imbued with decidedly characteristic tendencies far removed from Velasquez' conception of art, which was to treat all parts of the composition uniformly—of saying in one short word what Titian and Greco would need many sentences to express.

Perhaps I might even say that this portrait of Anastagi is the most impressionistic of Greco's works, and that it may, in fact, be considered one of the greatest examples of impressionism in the sixteenth century.

II.

Greco's Holy Family, with the Christ Child at His mother's breast (Fig. 4), has been removed from the collection of D. Raimundo Madrazo, and is now in the possession of the Hispanic Society of New York. Cossio dates this picture 1594-1604, and justly considers it the most beautiful picture of its kind that Greco painted. He especially remarks that it bears a close resemblance to the Madonna with the Saints Marina and Agnes in the collection of Mr. Joseph Widener of Philadelphia, which was formerly in the Chapel of San José in Toledo. It seems to me to be appropriate to add to Cossio's remarks regarding this picture, and also to examine his statements more closely. It is especially important to establish the chronological relation of The Holy Family in the Museum of the Hispanic Society to the picture formerly in the San José chapel, as well as that of Greco's other paintings of the Holy Family. Cossio



Fig. 3. EL GRECO: THE HOLY FAMILY.
Neues Collection, Budapest.



Fig. 4. EL GRECO: THE HOLY FAMILY.
The Hispanic Society, New York.

classes all these paintings—without attempting to find their chronological sequence—in the period 1594-1604. There is conclusive evidence that the picture from St. Joseph's Chapel was painted between 1597 and 1599. Therefore I am of the opinion that the Holy Family in the Museum of the Hispanic Society was not only painted before the picture from St. Joseph's Chapel, but that it may also be considered the earliest of Greco's Holy Families. This painting displays his customary exactness of drawing, which we know that later Greco abandoned, and which is not seen in the painting of the Widener collection. Hand in hand with this realistic drawing is seen boldness of modeling; the flesh is painted more firmly than in his later works. Finally, the realism, in this connection, should not be overlooked, for in this picture Greco has chosen a subject which was a great favorite in Spain—the Virgin de la Leche quieting the Child. In no other picture of the subject is the purely human care of the holy parents so clearly set forth. In no other of Greco's Holy Families is the tranquil happiness of the Holy Family so perfectly represented. So far as I know, Greco in his later works has, with one exception, selected much more playful and lighter motives in his pictures of the Holy Family, be it the motive of handling fruit, in which he represents St. Joseph holding a crystal bowl containing the fruit; or, the picturing of St. Anna covering, or uncovering the Christ Child. The one exception to which I have just referred is the celebrated Holy Family of the Nemes collection in Budapest (Fig. 3), which treats the subject, as in the Holy Family formerly in the Madrazo collection, in a more detailed and a more serious manner. Aside from the various representations of *The Expulsion of the Money-changers from the Temple*, there is no example of his work that demonstrates so clearly his artistic development better than comparison of these various Holy Families.

The Holy Family in the Museum of the Hispanic Society was doubtless painted before 1597, before the picture from St. Joseph's Chapel, probably in the early nineties. Three other representations of this subject and more closely connected with the picture from St. Joseph's Chapel just mentioned: the Holy Family in the Royal Gallery in Bucharest; the one which was removed from the Nemes collection, and is now owned by a Parisian amateur; and the one

removed from Coruña (Fig. 5), which now adorns the collection of the late Sir William Van Horne, in Montreal. All three represent the Virgin with the Christ Child on her lap, reaching for some fruit which is in a bowl held by St. Joseph, and St. Elizabeth. None of these three pictures was painted before 1599. The earliest of the three is that in Paris. Then follows the one in Bucharest, which was doubtless painted later than 1600, and finally the one in the Van Horne collection. The Museum of the Hispanic Society possesses besides the described example from the Madrazo collection a somewhat careless and superficial copy of this picture, which I do not consider original, but rather the work of Preboste, Greco's studio assistant. By comparing the treatment of the hands in the different pictures, it can readily be seen that the painting in the Van Horne collection is the latest of this trio, and cannot possibly have been executed previously to 1604-05. With this trio is linked the signed picture with St. Anna and also two others in St. Anna's Hospital in Toledo. Cossio is of the opinion that the picture has been mutilated, and the figure of St. Joseph skilfully removed, but he has no proof of this. The Holy Family in the Prado (No. 826) is a more elaborate picture than the one in Toledo, owing to the addition of the figures of the nude boy holding a bowl of fruit, and of St. Joseph. The smaller copy of this picture, painted by the same artist, is now owned by a private collector in England. The one in Toledo is of about the same date as the painting in Bucharest. I should date the Prado example somewhat earlier than that in Montreal.

We may say that the masterpiece in the Nemes collection, previously mentioned, is the result of combining the qualities seen in the picture formerly in the Madrazo collection with the one in the Prado collection (No. 826). The date of this picture cannot readily be ascertained. In its technique, as well as in its peculiar sadness and the foreboding seriousness of all the characters represented, it stands next to the picture formerly in St. Joseph's Chapel. It may have been painted between 1598 and 1600. On the other hand, it reminds one very much—especially in the head of the Virgin—of the later copy with St. Martin from St. Joseph's Chapel, a painting which was for some time owned by Mr. Manzi of Paris. In this connection, let me say that an unfinished picture of the Holy Family with St. Anna is mentioned in the inventory of Greco's effects. I would

also like to remark that few of Greco's paintings suggest the work of Cézanne so strikingly as the Holy Family in the Nemes collection, in which the drawing, coloring, and treatment are more technical than in any other of Greco's paintings. The plane construction bears a striking resemblance to Cézanne's work.

III.

Among the most important compositions of Greco's latest period may be counted the Feast in the House of Simon, of which subject we have two compositions; namely, the one in the collection of Sir Edgar Vincent at Esher, near London (formerly in the Stchoukine collection, Paris), and the one formerly in the collection of the Prince de Wagram, in the Miethke, Vienna. The idea, as a whole, that is to say, the grouping of the figures, is the same in both these pictures. The difference lies in the filling in of the spaces, as one may say. The picture at Esher represents a bare room with several doors and a genuine Spanish domed polygonal ceiling (*artesonado*) which is, as it were, almost as round as the empty round table. The other picture, on the contrary, portrays the company assembled in a remarkable hall, in a large round building, from which can be seen a fantastic mosque, and a palace with a somewhat odd vestibule.

Cossio, in his book on Greco, dwells but lightly on these two pictures. He acknowledges that they are of the greatest excellence, and classes them in the late period of the artist's work. He also thought it possible that one of them might belong to the paintings on the Retablo Mayor, in the church of Titulcia, or Bayona, in the district of Madrid; an altarpiece dedicated to Maria Magdalena, which was at one time adorned by five pictures of scenes from the life of the celebrated repentant sinner, but now containing only four pictures. Cossio thought this might be the missing fifth picture. The researches made by Francisco de Borja de San Roman, in his book "*El Greco en Toledo*" (p. 53), and the documents published in an appendix are conclusive proof that these pictures were not painted by Greco, but by his son, Jorge Manuel, who painted them between the years 1609-12, as is stated in a note (p. 57) in the above named work by San Roman. Cossio, therefore, has changed his opinion and has come to the conclusion that the documents substantiate the assertion that Jorge Manuel Theotocopuli painted these scenes on the Retablo in spite of his originally expressed opinion that

one of the two pictures mentioned above, depicting the Feast in the House of Simon, was taken from this Retablo. The fifth picture sought by Cossio, which depicts this feast, is, however, still preserved; namely, in the painting which is now in the Museum of the Hispanic Society in New York. One can readily see how the son of the great Greco always remained dependent, as an artist, in consequence of endeavoring to slavishly follow his father's style. The extreme crudeness of his technique, when compared to that of Greco, and his mediocre drawing, distinctly betray the hand of the second-class artist. Nevertheless, this work of Jorge Manuel's is especially important, because it not only shows us in what way this son of El Greco, born in Toledo, is impressed by his Spanish nationality, but because ideas are broached in these pictures which were, more than a generation later, brilliantly carried out by Velasquez. But before considering this, we must examine more closely the two original works by Greco.

During the last great exhibition of Spanish paintings in London, I briefly stated my opinion regarding the chronological relation of these paintings to each other (Vol. XXV, p. 71, of the *Zeitschrift fuer Bildende Kunst*) and I should like to prove my statements more decisively. Both the pictures probably belong to the late period of the artist's work; but I think it certain that some years elapsed between the production of them. Sir Edgar Vincent's picture is certainly the earlier. It must have been painted before 1612, because Jorge Manuel's name is connected with it, which solves the question, if we do not assume that Greco painted a third representation of this subject, now forgotten, which Jorge Manuel took as his model. The picture formerly in the Wagram collection is painted with more refinement of technique, more nervous handling of the brush, and shorter strokes, which are especially evident in the painting of the heads; for instance, in those of the second young apostle on the right of Christ, and the one on His extreme left, in the foreground. The change of the unusual surroundings also decidedly indicates that this picture is the later. The whole construction consists of planes and lines, here curved, there elusive, and then again cut off short. The repeating of the circle of the table below in the dome above is just as peculiar as the form and drawing of the heads painted by Greco in his later period. We must not fail to observe that in the picture owned by Sir Edgar Vin-



Fig. 5. EL GRECO: THE HOLY FAMILY.
Collection of the late Sir William Van Horne, Montreal.

cent there is a slight halo round the head of Christ which throws it into too bold relief. The Magdalena seems to stand rather too far behind Him, and, if one did not know what scene the picture was intended to represent, it would be difficult to imagine that the Magdalena is about to anoint the Lord.

The New York painting, as we have observed, copies a number of details from Greco's picture, reducing the number of youths to half, and representing the Magdalena at the moment she is petitioning Christ to allow her to anoint Him. Greco copied Caravaggio's style of painting lights and shadows—by painting the lights very bright, and toning them down solely by means of making them flutter, according to his fancy, which is especially noticeable in the New York picture. In this painting the artist gains a very realistic effect by using the same flickering and diffused light to produce his lights and shadows. One is sure that he intended to paint a room into which the light enters through an opening in the shutters of the partly closed window opening on a better lighted room, in the rear. We may say that he has employed the same means that Velasquez used in such a wonderful way in his *Meninas*.

In conclusion, I should like to point out that both of Greco's pictures of the Feast are very closely connected with the justly celebrated painting in the Prado, *The Descent of the Holy Ghost*. We find quite a number of the same models used in both these pictures; for instance, the third apostle on the right of Christ is also, in the Pentecost picture, the second to the right of the Holy Virgin; and the elderly, and the very young apostles, numbers two and three to the left of Christ, likewise appear in the Feast, and also to the left of Mary in the Pentecost Festival. In this connection I would draw attention to the fact that the elderly apostle on the right—who is well in the foreground, and painted in sharp profile—has been again used by Greco, in the St. Andrew in the Nemes collection; while the elderly apostle on the right of Christ is identical with the St. Andrew in the group of apostles belonging to his later period which is in the Greco Museum in Toledo; the elderly apostle, the second from the left edge of the Feast picture, is the model used by Greco for various paintings representing Peter. In the St. Peter in the group of apostles belonging to his latest period, in Toledo, this model was, as we might say, "glorified" for the last time.

A TAPESTRY FROM A CARTOON BY BERNARD VAN ORLEY · BY STELLA RUBINSTEIN

A HUNTING scene Tapestry (Fig. 1) designed by Bernard Van Orley, is owned by the Metropolitan Museum of Art. Notwithstanding its present worn condition it is for us exceptionally interesting, as it is one of the well-known series of the Hunts of Maximilian of Austria, otherwise known as *Belles Chasses de Maximilien ou de Guise*, which were probably originated by that indefatigable huntress, Mary of Hungary, sister of Charles V and widow of Louis of Hungary.¹

A number of the original set are in the Louvre with the mark of Brussels, and in some of the panels the monogram of William Geubels appears.²

This is very likely the set of tapestries which figures in the inventory of 1597 as having belonged to Erard de la Marck, Bishop of Liège, and afterward became the property of the family of Guyse, where they remained for several generations, being very often called The Hunts of Guyse, a designation that they still share with the title The Hunts of Maximilian. About the end of the seventeenth century the tapestries became the property of the Garde Meuble de la Couronne, whence they were transmitted to the Louvre.³

Félibien, the French architect and writer of the seventeenth century, was the first to appreciate the great importance of Van Orley as designer of tapestries and to credit him with the authorship of the Hunting Scenes.

Bernard Van Orley's artistic career was most varied and of great consequence in the history of Flemish art in the first half of the sixteenth century. Many of his paintings which were for a time ascribed to others have been restored to him by his latest biographer, Max Friedländer,⁴ and before him, A. Wauters devoted a special monograph to the artist's life and works.

The versatility of the artist was not confined to painting alone, as the beautiful stained glass windows in the Church of Ste. Gudule

¹ Wauters: Bernard Van Orley, p. 24.

² Jules Guiffrey: Les Tapisseries du XII^e au XVI^e siècle, p. 148.

³ Wauters: Bernard Van Orley, p. 80, and Guiffrey: Tapisseries du XII^e au XVI^e siècle, pp. 148-149.

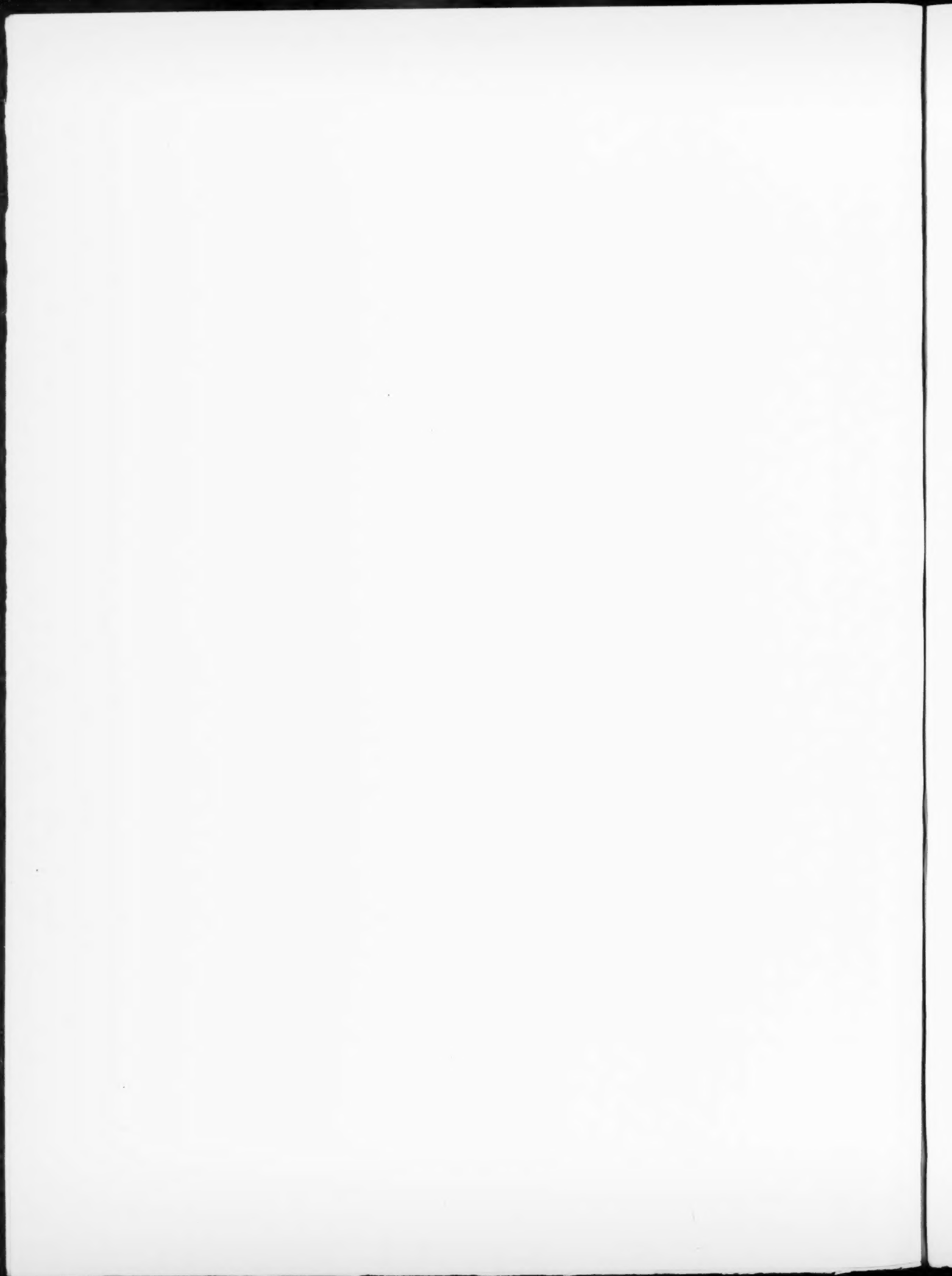
⁴ Jahrbuch der kgl. preuss. Kunstsammlungen, Vols. 29-30.



Fig. 1. BERNARD VAN ORLEY: HUNTING SCENE TAPESTRY.
Metropolitan Museum of Art, New York.



Fig. 2. BERNARD VAN ORLEY: CARTOON FOR THE HUNTING SCENE TAPESTRY.
Louvre, Paris.



in Brussels, and the cartoons for the Battle of Pavia and the Hunts of Maximilian, testify.

Bernard Van Orley was born in Brussels about 1490; in 1515 he was appointed to paint the portraits of Charles V and other princes of the royal family, and in 1518 became Court Painter. This favor continued under Mary of Hungary, the great huntress, who succeeded Marguerite of Austria in the government of the Netherlands.¹ He visited Italy the first time in 1514 and again in 1527. His personal relation to Raphael is shown by the fact that, when the latter's cartoons of The Acts of the Apostles were woven in Brussels, their supervision was entrusted to Bernard Van Orley.

The Hunts of Maximilian were universally admired, but were not at first attributed to Van Orley. The eminent historian Sauval speaks of them with enthusiasm in his book "*Antiquités de Paris*," and comes to the conclusion that they were designed by Rogier van der Weyden.² Other writers attributed them to Dürer, but as mentioned above it was Félibien who first called attention to Van Orley as their creator.³

The designs of the series are in the Louvre⁴ and represent scenes with the signs of the Zodiac corresponding to the months of the year.⁵

The tapestries have considerable value for the history of costumes and manners, for nowhere can they be better studied than in these marvelous representations. The cartoons for the first two accurately reproduce the Palace and Parc of Brussels of the period, and are of capital interest.⁶ The third subject, the one represented in our tapestry, is the Sighting of the Stag⁷ (Fig. 2). It was probably woven in the early part of the seventeenth century. The strands are wool and silk, no silver or gold having been used.

The scene passes in a forest. To the left, on horseback, are several huntsmen; they seem to ask which way the stag has gone, and as if to make sure of the direction given in reply, point toward it with their forefingers. To the right, another group is talking and

¹ Wauters: B. Van Orley, p. 22.

² Guiffrey: *Tapisseries du XII^e au XVI^e siècle*, p. 148.

³ Wauters: B. Van Orley, p. 76.

⁴ Reproduced in Wauters: Bernard Van Orley.

⁵ This series was reproduced many times in France, also in Flanders, and even in Mortlake. See Pinchart: *Tapisseries Flamandes*, p. 12; Wauters: B. Van Orley, p. 80; Darcel: *Tapisseries décoratives du Garde-Meuble*, Vol. I, p. 11.

⁶ The list of all the representations can be found in Wauters, p. 86.

⁷ The same representation figures in the Pierpont Morgan Coll., showing the mark of Mortlake.

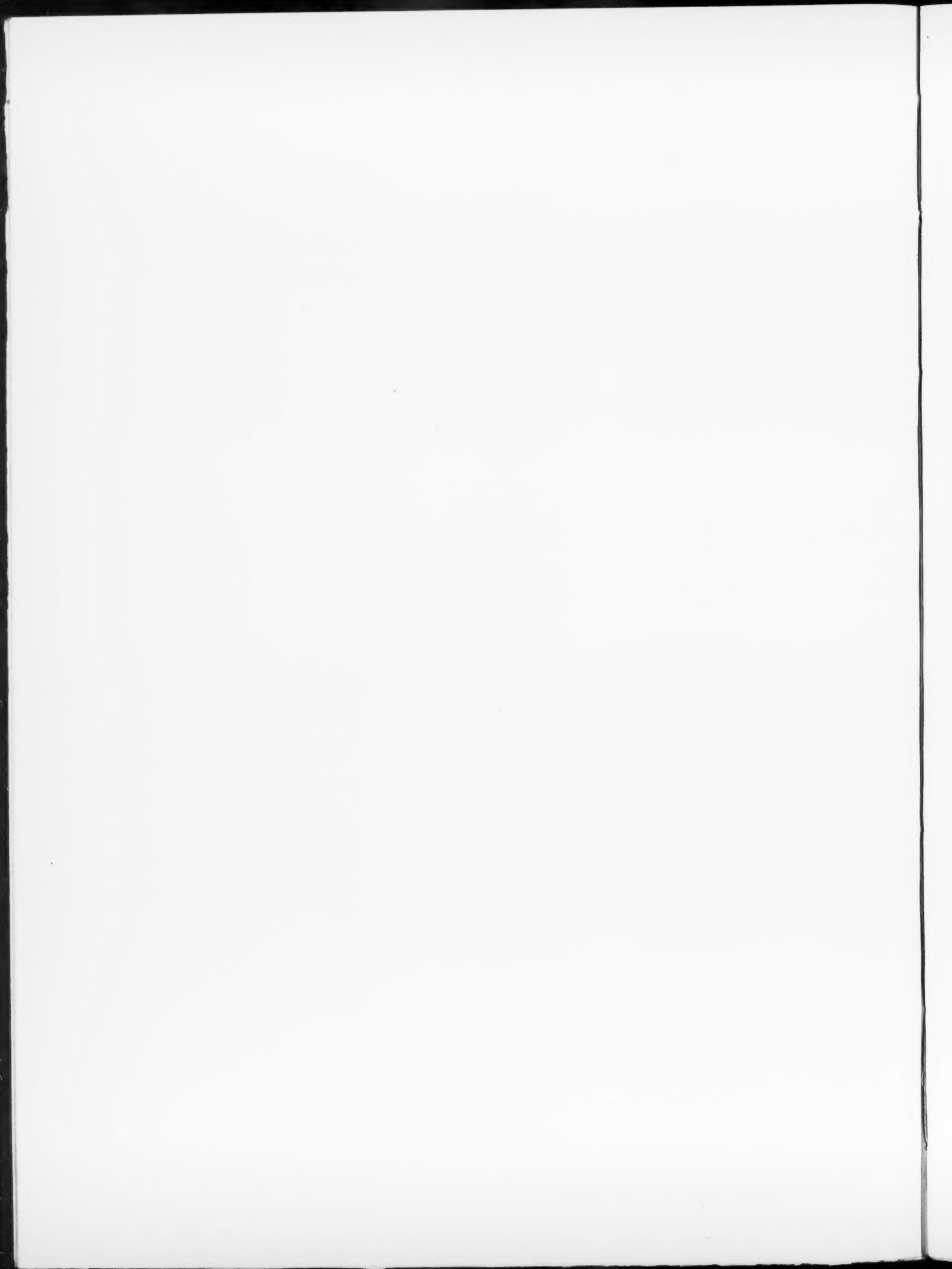
pointing in the same direction. Several dogs appear in the foreground and by their eager movements give additional life to the whole scene. The background is a landscape in which one sees a stream and a monastery surrounded by walls behind which is a church. The Italian influence, so unmistakable in other works by Van Orley, is here entirely eliminated, and the atmosphere and entire spirit of the design is distinctly and thoroughly Flemish. Only few colors have been used, and these are of soft, delicate tones. As a whole, the tapestry is not impressive from the standpoint of beautiful execution, but, as mentioned in the beginning, its chief interest is due to the fact of its being one of the great and splendid Series of The Hunts of Maximilian.

A PIEDMONTESE IMITATOR OF JACQUES DARET
BY FRANK JEWETT MATHER, JR.

SOME years ago I bought the little Adoration of the Child which is represented in Fig. 1. It was ascribed to Macrino d'Alba, with whose anæmic gracility it plainly has nothing to do. But the attribution may have the value of indicating a Piedmontese origin. The tiny panel, $6\frac{1}{2}$ " x 7", is painted in a singularly glowing tempera on a linen cloth which is laid down on the wood. St. Joseph's robe is a splendid crimson, the Virgin's velvet frock a still rich though darkened blue. The whites in the raiment of the two winsome angels are delicately shaded with violet. The wall of the grange is a very pink violet, the tiles, the natural muted vermilion, the thatch a silvery yellow. All these colors give great value to the deep moss-green of the distant hills and to the prevailing slate blue of the sky. Gold is freely used in the big stars, the borders and nimbuses, and in the high lights of the posts of the shed and of St. Joseph's bludgeon. The picture is a miniature of great intensity of color, and, despite its particular provincial technique, closely related in forms and feeling to those Nativities at Dijon and in the J. P. Morgan collection (now on loan at the Metropolitan Museum) which since M. Georges de Loo's articles in the *Burlington Magazine* (vol. XV, '09, p. 202, and XIX, '11, p. 218) we may confidently ascribe to the Tournai master, Jacques Daret. But the Italian painter keeps his own individuality and charm; at this stage he is rather an assimilator than a direct imitator.



Fig. 1. ADORATION OF THE CHILD.
By a Piedmontese Master before 1475.
Collection of Frank Jewett Mather, Jr., Princeton, N. J.



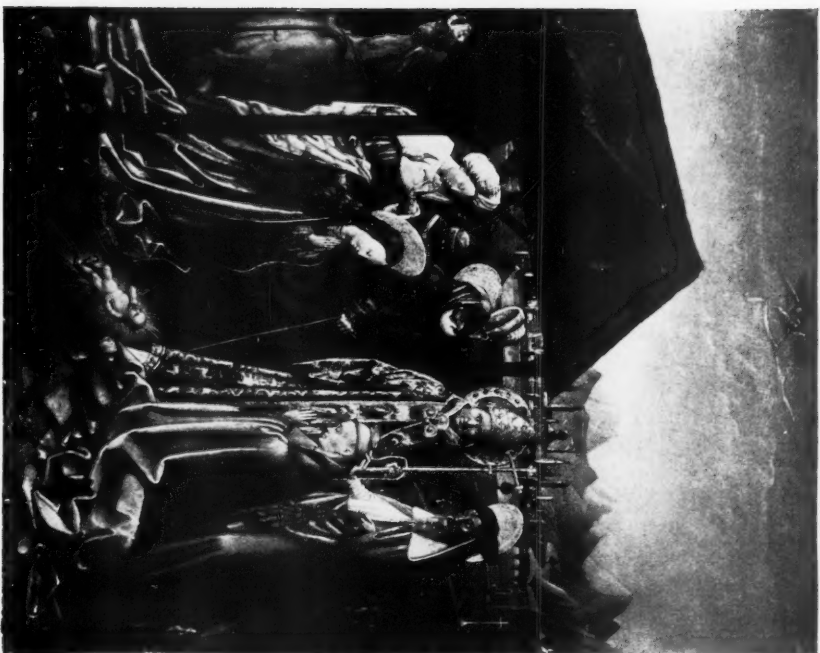


Fig. 2. ADORATION OF THE CHILD.
By a Piedmontese Master after 1475.
The Corporation Galleries, Glasgow.



Fig. 3. JACQUES DARET: ADORATION OF THE CHILD.
Collection of Mr. J. P. Morgan, New York.

Lately I have had the pleasure of finding a more important work by the same master. It is again an Adoration of the Child amplified by a midwife, approaching shepherds, two saints (Augustine (?) and Jerome) and a kneeling monastic donor (Fig. 2). It is in the Corporation Galleries at Glasgow, where it is ascribed to Antonello da Messina. The dimensions are 20" x 16". The ascription, though far from persuasive, finds a certain justification in the fact that the picture, while on a characteristically thick Italian panel, is painted in oils. It is well reproduced in the handsome book, "The Fine Art Collection of Glasgow," by James Paton, F.L.S. (Plate XLI).

At first sight the Glasgow panel is rather different from my picture, and the reduction in scale over-emphasizes these differences; one might be inclined to lay the resemblances to imitation of the same models. And, in fact, too much stress should not be laid on the identity of forms and treatment in the two *Bambini*. Yet the two pictures are linked by a quite unmistakable quality in all the eyes, by the attitude and position and forms of the hands in the kneeling donor and the kneeling angels, by the character of the St. Joseph and the very stippling of his beard, by the quite specific character of the lighting. For the rest, the Glasgow picture is more definitely Flemish in feeling. The broken, angular draperies, particularly, show that the imitation which was partial in my picture has become complete. We are driven to the conclusion that the artist, like so many of his Lombard contemporaries, began as a painter in tempera and turned over to the new oil technique. The change is likely to have been made sometime soon after the Lombard travels of Antonello da Messina in 1475.

We have already seen that his model was Jacques Daret; and to make the case clear, it will suffice to reproduce the famous nativity in the Morgan picture which was painted for the Abbey of St. Vaast, at Arras, in 1434 (Fig. 3). A brief comparison of the works will show how definite the imitation is. The very scattered disposition of the Glasgow picture finds an even more striking prototype in the delightful Nativity of Jacques Daret at Dijon. The curious will find it admirably reproduced in Henri Bouchot's great album of the "Primitifs Français," Pl. XXVI.

It would be interesting to learn how this probably Piedmontese

master got sight of the works of Jacques Daret, none of which, to my knowledge, have been traced in Italian collections. It is possible, of course, that the painter found his way to the Low Countries, as his contemporary Zanetto Bugatto of Milan certainly did. But the fact that my picture is completely Italian in technique, while as clearly imitative of Jacques Daret, makes it more likely that the master both began and pursued his course of imitation on Italian soil.

As to who the painter may be I can only express my confidence that he came from Piedmont. The jewel-like gorgeousness of his color permits no other hypothesis. On first seeing my picture a great connoisseur, whom I am not at liberty to quote, named Spanzotto of Vercelli, the master of Sodoma. I am not familiar enough with the painting of this rare and enigmatic master to verify the attribution. I can only say that everything in the pictures comports with Spanzotto's eclecticism and marked Flemish admirations. It may be enough, perhaps, to have noted the Trans-Alpine reach of Jacques Daret's influence, and to have brought to the attention of my fellow students two works very charming in their own right.

A YOUTHFUL PORTRAIT BY VAN DYCK IN THE FOGG MUSEUM · BY G. H. EDGELL

IN April, 1915, the directors of the Fogg Museum purchased in New York a portrait of a Flemish nobleman (Fig. 1). The painting had been put up at auction with others which had been injured in 1914, by a fire in the hold of the S. S. *Mississippi*. In the case of the portrait, however, the damage was slight, being confined to the breast of the figure and involving a blistering of the varnish, easily remedied, rather than any injury to the pigment below. The important parts of the composition, the head and the hands, were untouched, and the directors of the Fogg Museum were glad to acquire so fine a work.

The figure portrayed is three-quarter length, and the simplicity of the composition is noteworthy. The dress is black, enlivened with white cuffs and a fine, white, pleated ruff. The background is dark, affording slight contrast to the dress, though behind the left shoulder a gleam of sunset sky relieves a darkness which might otherwise be monotonous. Within the dark field the head and hands appear in



Fig. 1. VAN DYCK: PORTRAIT OF NICHOLAS TRIEST.
Fogg Museum of Art, Cambridge, Mass.



almost startling relief, though in actual painting the relief is kept low and done with the greatest delicacy. Indeed, the technique everywhere is delicate, and the paint laid on thinly, though with great sureness of touch.

The composition is specially happy. The larger spots of light are placed slightly to the left of the main axis of the painting, but the single spot formed by the left hand and the sword hilt has a position so far to the right that the composition as a whole is swung into a perfect balance of attractions.

The nobleman represented is of middle age. The features are cultivated but slightly wan, the pose in the finest sense aristocratic. The hair is brown, the mustache neatly trimmed and slightly upturned, the beard small and pointed. The beautifully drawn hands are nervous and sensitive, testifying to the character of the model almost as eloquently as the face. Only the ear is obtrusive and somewhat coarse. The figure as a whole, however, is intensely sympathetic.

Naturally, the first question which suggests itself is that of authorship. Since the work is unsigned, the critic has only internal evidence to aid him. Fortunately it is sufficient, and there can be no question that the work is by Van Dyck. Authority, too, is in favor of the attribution, and the work has been ascribed to the artist by Dr. Bode,¹ by Emile Michel,² by Zimmerman³ and others. Stylistically the attribution can hardly be questioned. To prove it one need but read Cust's admirable discussion of Van Dyck's early portraiture. One paragraph is especially significant:

"The early portraits of Van Dyck are marked by a great simplicity of costume, especially those of the men, who wear for the most part plain black clothes, and a ruff, folded in flat pleats. The heads are modelled in a marvellous way, showing that at the age of nineteen or twenty Van Dyck had mastered completely the most important side of the portrait painter's art."⁴

If the portrait be by Van Dyck it must be an early one, for beneath the coat of arms, darkened by varnish and invisible except under a powerful light, is the inscription: "AETA SUA 48 AN^o 1620."

¹ Bode, W. *Gemäldegalerie des Herrn Rodolphe Kann*, Wien, 1900, p. 22.

² Michel, E. *La Galerie de M. Rodolphe Kann*, "Gazette des Beaux Arts," 1901, p. 502.

³ Zimmerman, N. G. *Die Galerie Rodolphe Kann zu Paris*, "Zeitschrift für bildende Kunst," Leipzig, 1901.

⁴ Cust, Lionel. *Anthony Van Dyck*, p. 16.

Van Dyck was born in 1599, therefore he would have been twenty-one years old at the time he painted this picture.

This date marks the end of the painter's connection with Rubens. Van Dyck was never, strictly speaking, a pupil of his great predecessor. His first master was Hendrik van Balen, an artist who copied the suaver side of Italian classicism, and from whom Van Dyck got much of the refinement which differentiates him from Rubens. In 1615, however, Van Dyck was living and working independently, and in 1618 he was admitted to the Guild of Saint Luke in Anwterp. Meanwhile Rubens was running several studios in Antwerp, in which he employed artists who learned from him, to be sure, but were not regularly pupils. Such a one was Van Dyck.

The connection with Rubens, though immensely valuable to Van Dyck, did not last long. In 1620 Sir Dudley Carleton, friend and correspondent of Rubens, commissioned one Tobie Matthew to obtain a painting by Van Dyck. November twenty-fifth of that year Matthew writes Sir Dudley from the Low Countries that "Van Dyck, the famous Allievo, is gone into England. . . .", and that ". . . the King hath given him a pension of one hundred pounds per annum." All this occurred in the autumn of 1620, the year in which the Fogg Museum portrait was painted, therefore it belongs to the period when the artist was just closing his connection with Rubens and was about to start on his first visit to England.

The authorship of the work established, interest next centers in the identity of the nobleman represented. The coat-of-arms, that of the Triest family, in the corner of the painting gives the desired information. The Triest coat-of-arms is given in Rietstap's *Armorial Général* as follows:

"De sable, a deux cors-de-chasse d'or, liés et virolé d'argent, en chef, et un levrier courant d'argent, colleté de gûeles, bordé et bouclé d'or, en pointe.

"Cimier: la tête et col du levrier entre un vol-banneret d'or, ou un vol a l'antique de sable et d'or."¹

Point by point this description tallies with the coat-of-arms in the painting, and thus proves the nobleman represented to be the head of the Triest family in 1620, the date of the painting. Previous authorities have all considered the portrait to be that of Alexander

¹ For full information as to the heraldry the writer is indebted to Mr. Pierre La Rose, of Cambridge, Mass.



Fig. 2. VAN DYCK: PORTRAITS OF M. AND MME. WITTE.
Private Collection, Antwerp.

Triest, baron of Auweghem. That this is a mistake is proved by the fact that Alexander Triest, the first member of the family to assume the title of baron, was not born until 1618, and was therefore but two years old when the portrait was painted. Nicolas Triest, his father, became lord of Auweghem on the death of Philippe Triest in 1601, and retained that title until his death in 1629.¹ The Fogg Museum portrait represents, therefore, Nicolas Triest, lord of Auweghem and head of the family in 1620.

Nicolas was the fourth lord of Auweghem of that name. Besides being connected with Auweghem, the Triests were a well-known family of Ghent. The most famous member of the family, Antoon, Bishop of Ghent, also commanded the services of Van Dyck. Cust records a portrait of him by the artist in the Hermitage Gallery in Petrograd, and one in Arundel Castle. The same sitter, engraved by P. de Jode, appears as one of the most aristocratic figures in the *Iconographie*. Van Dyck's close connection with the family is thus established, and the attribution of the Fogg Museum portrait to him is further strengthened.

The history of the painting is obscure. It came into prominence when it became a part of the famous Rodolphe Kann Collection in Paris. After the dispersal of that collection it passed into the hands of a dealer, and was later bought by the Fogg Museum. In the English translation of Dr. Bode's catalogue of the Kann Collection, published in 1907, it is stated that the Triest portrait was formerly in the collection of the late Lord Carlisle, but this is not true. It was bought by M. Kann from a dealer in Paris, and before that its history is yet to be traced. In the volume on Van Dyck in the "Klassiker der Kunst" series, published in 1909, the painting is reproduced, but placed in the collection of the late Mr. J. P. Morgan of New York. This, too, is a mistake.

It is interesting to compare the Fogg Museum work with other portraits done by the artist at about the same time. For example, the famous portrait of Cornelius van der Geest in the National Gallery, while differing from the Triest portrait in composition, shows striking analogies to it in technique. Several portraits of the artist by himself also come from this period, and are close to the Fogg Museum work in style. Perhaps closest of all are the portraits of

¹ De Vegiano, M. *Nobiliaire des Pays-Bas et du Comté de Bourgogne*. Vol. IV, pp. 1916, 1917.

M. and Mme. Witte (Fig. 2) in the collection of M. Arnold de Pret Roose de Calesberg, in Antwerp. The male portrait especially resembles the Fogg Museum painting.

Precisely the same means are used to convey the effects. The dress is the same, the pose similar, and the composition almost identical. The Antwerp painting is but slightly more compact, and the coat-of-arms is moved to the right-hand corner.

America may thus once more congratulate itself on having acquired permanently and in a public museum a fine work of a great artist. The date of the Harvard portrait makes it a specially happy acquisition. Speaking of Van Dyck's art at this time, Cust says:

"Van Dyck had grown his wings, and was now ready to fly. Precocity had given way to adolescent maturity. At the age of twenty the painter is ready to take his place among the great artists of the world."

CERAMIC AMERICANA OF THE EIGHTEENTH CENTURY: PART THREE · BY R. T. H. HALSEY

EQUAL in historical and artistic interest to the medallions of Washington and Franklin described in my last article are many of the three hundred and more portraits made by Wedgwood during the period from 1774 to 1792. Their number attests the contemporary popularity of this form of portraiture. A perusal of their titles brings to mind many an episode in American history, and a study of the lives of the individuals thus portrayed indelibly fastens upon the memory many an incident of the days when this country was fighting against the dangers of French and Indian aggression on the North, and—scarcely a generation later—on behalf of the rights of self-government at home.

The characterful faces of England's admirals, Hood, Duncan, Keppel and Jervis, recall their vigilant patrol of the North American coast and the personal friendships there established which allowed later only at best a half-hearted service in behalf of the king in his war upon the American people. Of great popularity was the portrait of the Augustus Keppel who, as captain, co-operated in 1755 with Braddock and the Colonial governors at Hampton Roads, and, as commodore, commanded the fleet which captured Havana



Fig. 1. SIR ROBERT MONCTON.
Height, 3¼ inches.



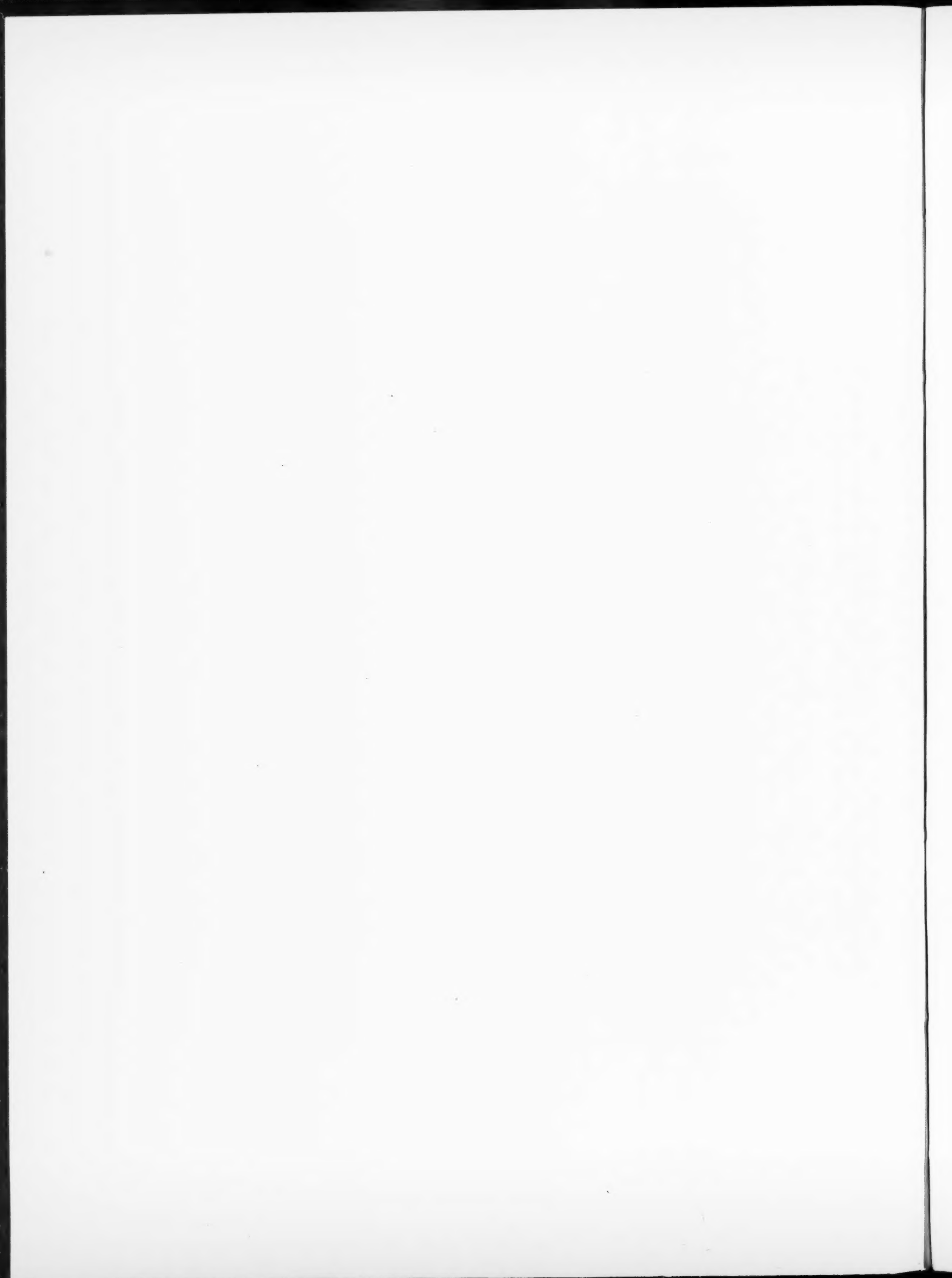
Fig. 3. THE EARL OF ALBEMARLE.
Height, 4 inches.



Fig. 2. ADMIRAL RICHARD HOWE.
Height, 4 inches.



Fig. 4. THE EARL OF CHATHAM.
Height, 3¼ inches.



in 1761; the same Keppel who, at the outbreak of the Revolution, openly declared his determination not to serve a king whose American policy he opposed and who was only induced to mount his quarter-deck again when England's ancient enemy, France, threatened her shores.

Admiral John Jervis received his early training on our coasts; he was with Boscawen in Canada and was the one intrusted by the dying Wolfe at Quebec with the last message to the lady to whom the talented young soldier was engaged. It was on this same expedition that the famous explorer, Captain Cook, whose portrait we also have in Wedgwood—after distinguishing himself as one of the party which rowed into the harbor of Louisburg in 1758 and cut out two French men-of-war—was put in command of the fleet of sounding-boats which preceded the men-of-war up the river to Quebec.

Of the generals in command of the land forces we find portraits of Sir Jeffrey Amherst—a name inseparably connected with the history of Lakes George and Champlain—and Sir Robert Moncton, second in command under Wolfe at Quebec and Colonial governor of New York, who, with Amherst, later on refused to fight against the Colonials who had served with him in his American campaigns. It was Robert Moncton (Fig. 1) who in 1753 in command of a few regulars and two thousand untrained New England volunteers sailed up the Bay of Fundy, attacked and captured Fort Beauséjour, which surrendered after two weeks' siege; the property and lands of the people were confiscated by Moncton and the British admirals, and seven thousand of the inhabitants were transported to the British Colonies. Their pathetic story furnished Longfellow with the theme for one of our national epics, "Evangeline"; with this the name of Moncton must ever be associated.

A splendid portrait in high relief of the Earl of Albemarle—George Keppel (Fig. 3)—elder brother of the Admiral—recalls the capture of Havana in 1761 by a force composed jointly of English and Colonial troops. His second in command on this expedition was General George August Elliott, whose defense of Gibraltar for over three years caused him to be lionized in England; Wedgwood pictured Elliott in an unusual full-faced portrait, the field of which shows in low relief a squadron of flaming Spanish ships.

More interesting still are the chiseled features of many men who were prominent in parliament and cabinet during the Stamp

Act days: the great Chatham (Fig. 4) and Camden immortalized in America for their sturdy defense of American rights; the Earl of Hillsborough, the Secretary of State for the Colonies who ordered the Assembly of Massachusetts dissolved in 1768 for failure to rescind a circular letter sent to the Assemblies in other Colonies; the Earl of Bute (Fig. 7), who succeeded Pitt as Prime Minister in 1761, hated and detested, cartooned and frequently burned in effigy in America owing to the current belief that he had framed George III's American policy. One of the earliest and least artistic of Wedgwood's portraits is that of Philip Downer, 4th Earl of Chesterfield—politician, wit and letter-writer. The clumsily modeled features, however, recall the man who steadily disapproved the policy of his king and sagaciously wrote in 1765: "I never saw a forward child mended by whipping and I would not have the mother country become a stepmother."

An octagonal medallion fashioned for insertion in a brooch bears the noble features of Charles Lennox, Duke of Richmond (Fig. 5), minority leader in the House of Lords, who, Horace Walpole tells us, in 1774 "spoke warmly for Boston, said they would be in the right to resist as punished unheard and if they did resist he should wish them success." The outbreak of the war in no way changed the noble duke's policy, for in the House of Lords in 1775 he declared that the resistance of the Colonies was "neither treason nor rebellion, but is perfectly justifiable in every political and moral sense"; Richmond seldom failed when attacking the Government's American policy to allude to the Continental army as "our army."

Forcible portraits of Charles James Fox in profile and front face visualize that great orator and statesman who, before addressing the House of Commons on American affairs, was wont to don a costume of buff and blue—the colors of the Continental Army—which he had selected for the colors of himself and following. A characterful portrait of Admiral Richard Howe (Fig. 2) recalls the story of this great naval officer's efforts to bring on a reconciliation at the beginning of the war, his strong American leanings and great popularity with officers and men in the service.

One of the most striking portraits Wedgwood produced is that of Hugh, Earl Percy, later Duke of Northumberland (Fig. 10), who after service in Parliament, where he opposed the Government's American policy, was sent to Boston in 1774 and there was placed in



Fig. 5. THE DUKE OF RICHMOND.
Height, $1\frac{1}{8}$ inches.

Fig. 6. THE MARQUIS DE LAFAYETTE.
Height, $2\frac{3}{4}$ inches.

Fig. 7. THE EARL OF BUTE.
Height, $1\frac{5}{8}$ inches.

Fig. 8. MARIE ANTOINETTE.
Height, $2\frac{5}{8}$ inches.

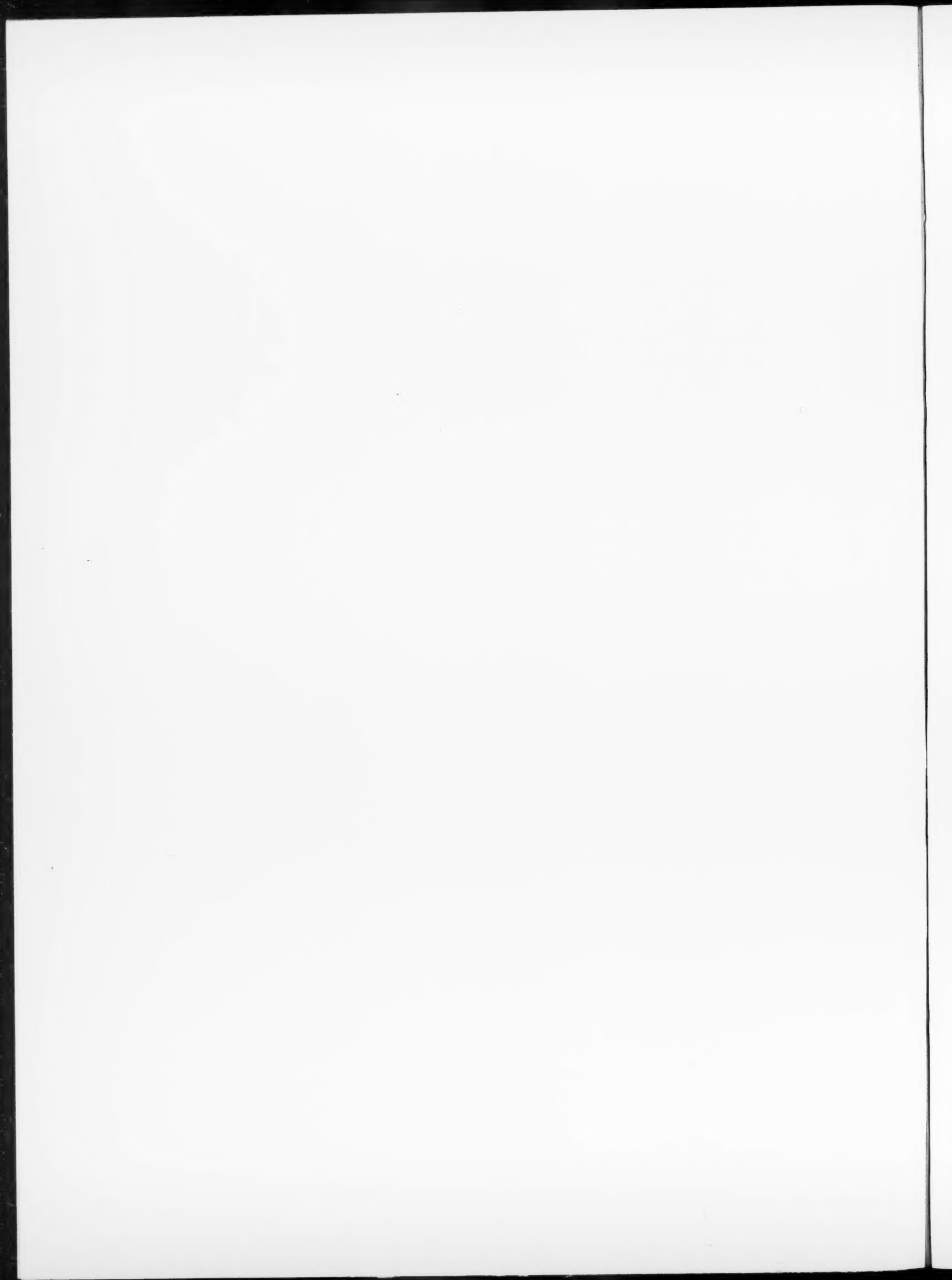




Fig. 9. SIR JOSHUA REYNOLDS.
Height, 4 inches.



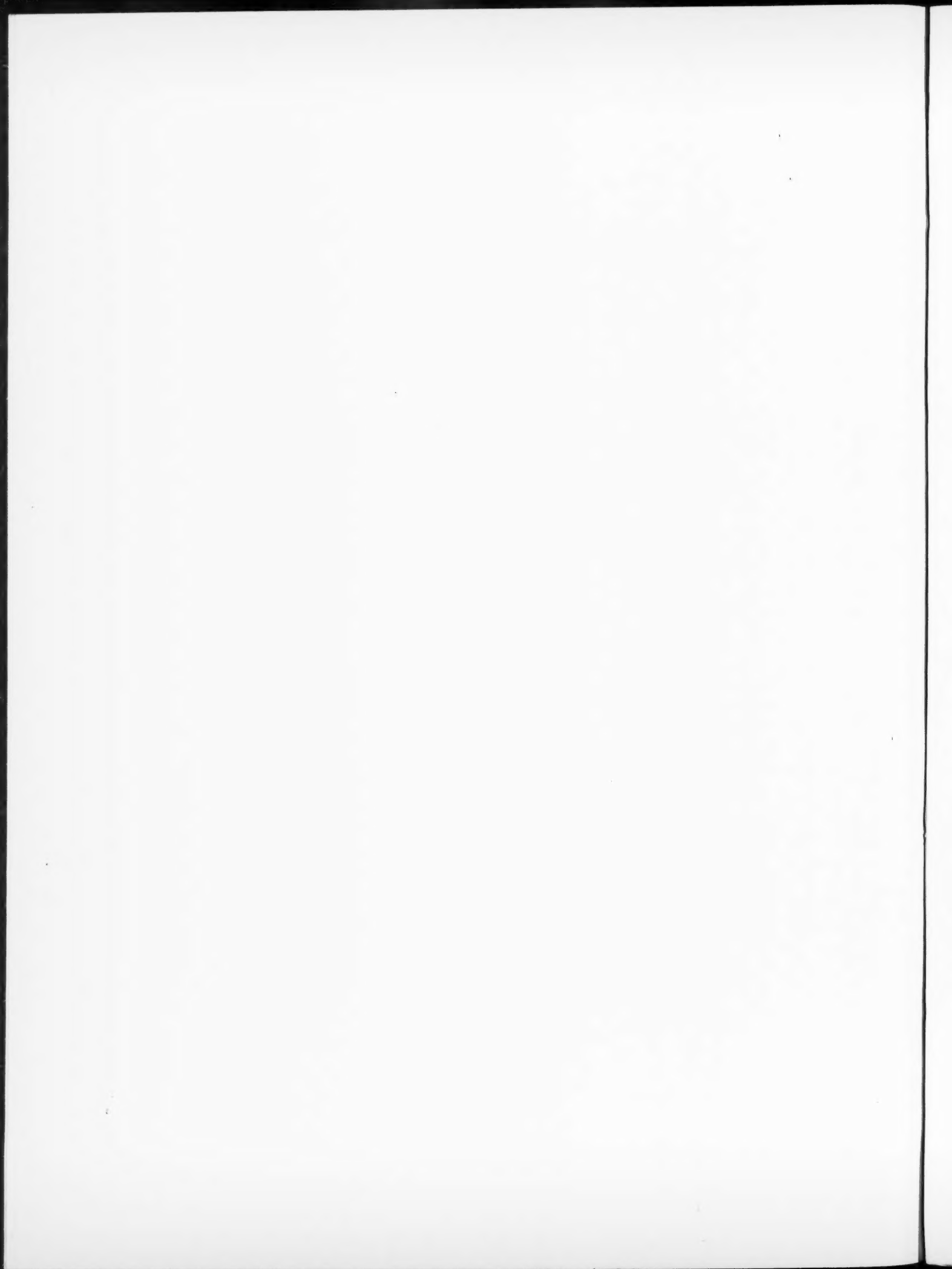
Fig. 11. HONORA EDGEWORTH.
Height, $2\frac{5}{8}$ inches.



Fig. 10. THE DUKE OF NORTHUMBERLAND.
Height, $3\frac{3}{4}$ inches.



Fig. 12. THE DUCHESS OF DEVONSHIRE.
Height, $4\frac{7}{8}$ inches.



command of the camp of General Gage. He led the reinforcements which rescued the British troops on their retreat after the Battles of Lexington and Concord: owing to a dispute with Howe, however, Percy was not present at the Battle of Bunker Hill; in this battle his regiment was shot to pieces. In 1776 he commanded a division in the attack on Fort Washington and was the first to enter the American lines. His heart was not in his work, and in 1777 he demanded his recall.

No more beautiful portraits exist in Wedgwood than those of William Pitt, Premier of England in 1783 at the age of twenty-three. The year before he spoke these never-to-be-forgotten words in the House of Commons: "A noble Lord has called the American war a holy war. I affirm that it is a most accursed war, barbarous, wicked, cruel and unnatural; conceived in injustice, it was brought forth and nurtured in folly; its footsteps are marked with slaughter and devastation, while it meditates destruction to a miserable people who are the devoted subjects of the resentments which produced it."

Wedgwood did not confine his portraiture to those prominent in political and military life. Literature, science, medicine, architecture and art each contributed a goodly quota of subjects. His portrait of Adam Smith, the author of the "Wealth of Nations," has been so frequently engraved that it has become the accepted portrait of the great economist who early pronounced "the prohibitory laws of England toward the Colonies a manifest violation of the most sacred rights; impertinent badges of slavery imposed upon them without any sufficient reason by the groundless jealousy of the merchants and manufacturers of the mother country."

The kindly face of Erasmus Darwin, poet, physician and grandfather of Charles Darwin, brings back recollections of the days of his intimacy with Franklin, the appreciation of whom found expression in the following paragraph from a letter to his well-loved friend: "Whilst I am writing to the Philosopher and a friend, I can scarcely forget that I am also writing to the greatest Statesman of the present or perhaps any century, who spread the happy contagion of Liberty among his countrymen; and like the greatest man of all antiquity, the leader of the Jews, delivered them from the house of bondage and the scourge of oppression." The portrait is closely modeled after the painting by Joseph Wright now in the National Gallery.

Flaxman's sympathetically modeled relief of Sir Joshua Rey-

nolds (Fig. 9) awakens in us a pride that this great master portrait painter also was one of those who was inclined to favor distressed America. His biographer, Leslie, recalls him as the intimate friend and sympathizing confidant of the political difficulties of Edwin Burke from the time of his entrance into active political life. It was under cover to Reynolds that General Charles Lee sent his letter to Burke from America in 1774, in which the bitter determination of the Colonies was so forcibly described. Reynolds' firm belief in the final success of the American arms was such that Leslie describes a wager he made with several gentlemen "from whom he accepted five guineas each under a promise to pay them in return one thousand pounds, if he ever painted a portrait of General Washington in England, and which he was not to refuse in case the general should be brought to him to that intent."

Wedgwood did not confine his portraiture to his fellow-countrymen. The best modelers on the Continent furnished him with wax bas-relief portraits of the crowned heads and princes of Europe as well as of the European leaders in science and literature. Political life also contributed its noteworthies. The European savants with whom Franklin was so closely associated were characterfully reproduced. The sardonic features of Voltaire recall his interest in America, and his description of that meeting with Franklin and his seventeen-year-old grandson, at which the venerable sage raised his hands above the boy's head and blessed him, "uttering only these words and in English, 'God' and 'Liberty'."

The beautifully chiseled features of Comte de Mirabeau, of French Revolutionary fame, bring to mind his address to the Germans, sent in 1778 while he was a fugitive in Holland, "What new madness is this? Alas, miserable men, you burn down not the camp of an enemy for your own hopes! You war against a people who have never wronged you, who fight for a righteous cause and set you the noblest pattern. They break their chains. Imitate their example!"

Our own Lafayette's portrait (Fig. 6) decorated dainty scent bottles, brooches and snuffboxes. Indeed, an American note can be found in a study of the lives of almost all the Continental personages which served as subjects for Wedgwood's portraiture.

Many of Wedgwood's portraits of the fair sex are most interesting from a historical as well as artistic viewpoint. The exquisite

Flaxman-modeled portrait of the famous beauty, Georgiana, the Duchess of Devonshire (Fig. 12), recalls this fair dame's activities at the "hustings" in behalf of her friend Charles James Fox and her country-wide electioneering in his interest dressed in her riding habit of buff and blue, the colors of the Continental uniform in which she gloried. The Puritanical features of another Englishwoman, Honora Edgeworth (*née* Sneyd) (Fig. 11), remind us of her engagement to the talented André, her subsequent rejection of his suit, which caused him to seek a military career, and André's untimely end.

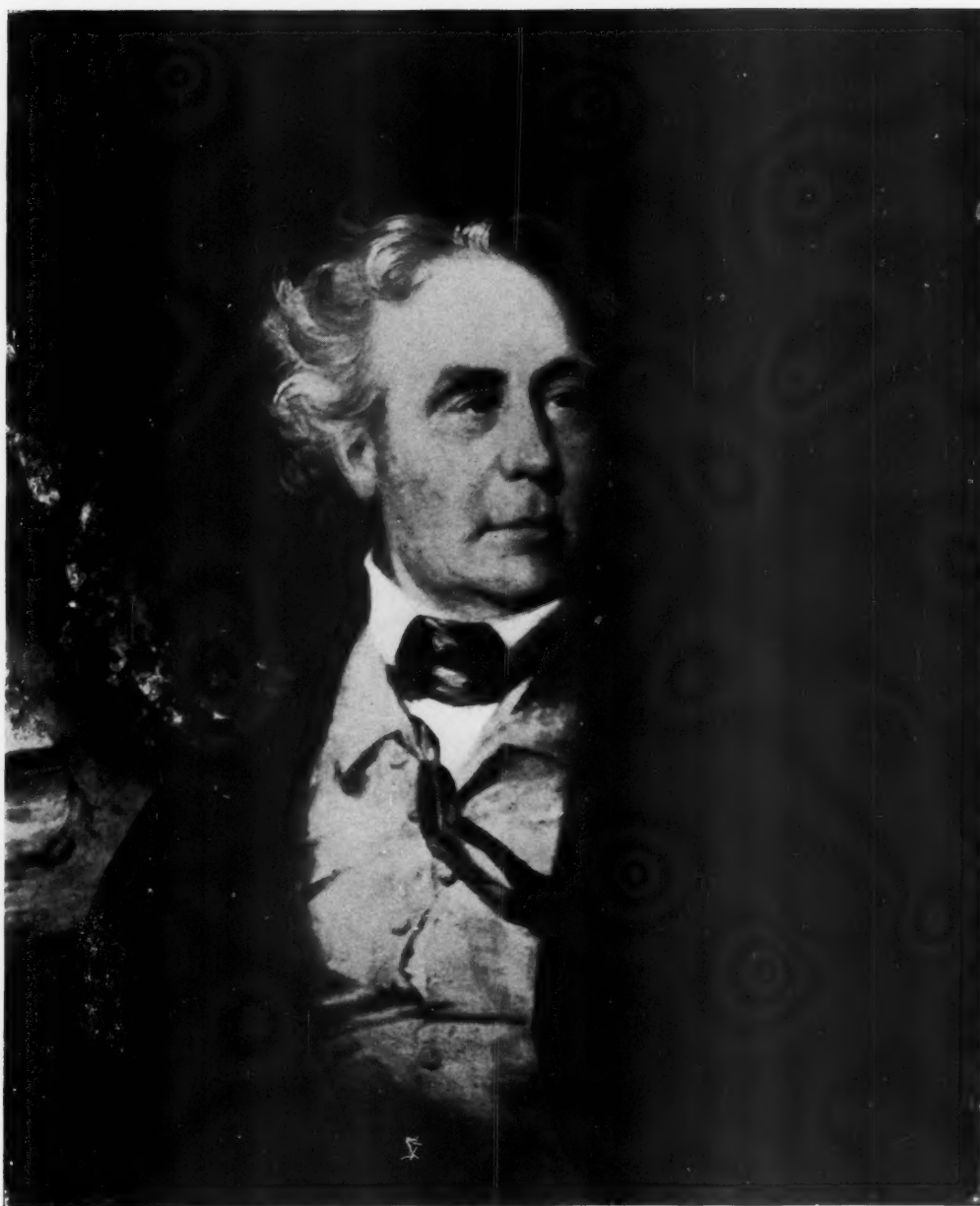
Three portraits of Marie Antoinette (Fig. 8) exist in Wedgwood-ware. In these days, when the memories of America's debt to France are constantly before us, it is pleasing to recall the part played in our struggle for liberty by this fascinating patrician queen so brilliantly described in the following pen portrait by the historian Trevelyan in his "American Revolution": "The young Queen had not been educated as a patroness of rebels. She was brought up by a mother who, of all sovereigns that ever lived, was perhaps the most persistent and conscientious in asserting the doctrine that people should stay quietly where their rulers had placed them. Marie Antoinette's favourite brother, and the only person on earth of her own generation by whom she would submit to be lectured, was the Emperor Joseph the Second, and Joseph regarded a monarch who encouraged disaffection in the British colonies as a traitor to his own caste. When an attempt was made to enlist his good-will on behalf of the American insurgents, he coldly replied that his vocation in life was to be an aristocrat. But the influence of her Austrian family over the Queen's mind was not strong enough to preserve her from the contagion of the new ideas. Her most intimate associates had always been women; and the warmest advocates of American liberty were to be found among a sex which never is half-hearted in partisanship. 'Woman' (wrote a French historian under the Second Empire), 'in our sad day the prime agent of reaction, then showed herself young and ardent, and out-stripped the men in zeal for freedom. Marie Antoinette obeyed the impulse which pervaded the society around her, and threw herself into the movement with frank and vivid enthusiasm. Long afterwards, when the poor lady had fallen upon very evil days, one of her determined political antagonists expressed himself as bound by justice and gratitude to

acknowledge that it was the Queen of France who gave the cause of America a fashion at the French Court'."

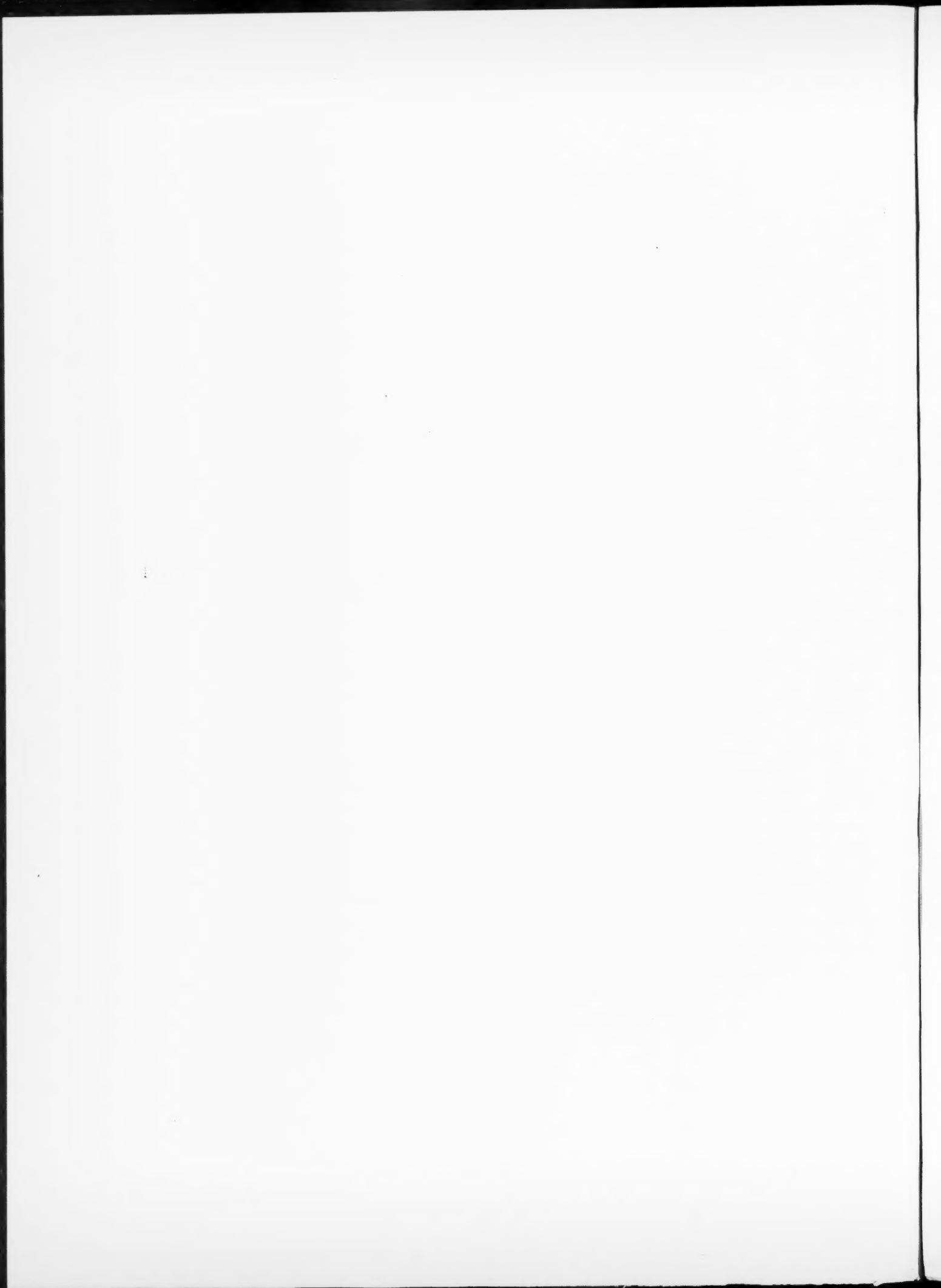
The foregoing pages have but barely scratched the surface of the fund of American history and anecdote suggested in any study of Wedgwood's and Bentley's portraiture. Possibly enough has been said to explain the peculiar fascination which many of these portraits of men and women—products of our common ancestry—may have to those who glory in the stories of our country's past, and are now fearful of our nation's future. Certainly their æsthetic and intellectual companionship—and the study it induces—is conducive to a clearer understanding of the problems of those perilous days when our country achieved its independence of the domination of a power-mad king—an independence which was only secured owing to the fact that many of the great leaders of English thought, whose portraits are before us, opposed their monarch's American policy.

PORTRAIT OF RICHARD MENTOR JOHNSON PAINTED BY JOHN NEAGLE · BY CHARLES HENRY HART

THE present generation knows little or nothing of the animated discussions that went on for years in the endeavor to settle the question "Who Killed Tecumseh?" which seems trivial and unimportant now, but in its day played an important part in American political history, the supporters and opponents of Richard Mentor Johnson (1781-1850), Vice-President of the United States during the administration of Martin Van Buren, making it their campaign slogan. It was at the Battle of the Thames, October 5, 1813, that Tecumseh was slain, and in that fight Colonel Johnson did have a personal combat with a powerful Indian chief, whom he killed. This chief, Johnson thought, was Tecumseh, and his supporters claimed the honor for him, while his opponents laughed the idea to scorn. From his portrait, which we present by permission from the original in the Corcoran Gallery of Art, Washington, D. C., Johnson might very well have been entitled to wear the chaplet awarded to him by his friends. He was thirty-two when the incident occurred, and it was thirty years later that John Neagle painted his portrait. It is one of the artist's best works, not so large or as imposing as some, but very skilfully and beautifully painted,



JOHN NEAGLE: PORTRAIT OF RICHARD M. JOHNSON.
Corcoran Art Gallery, Washington, D. C.



showing what a master in the art of male portraiture John Neagle was. It is necessary to emphasize this painter's mastery in the painting of portraits of men, for his attempts at female portraiture are all failures except in the cases of very elderly women, with rugged faces seamed and lined, like his interesting portrayal of an old Quakeress, Mrs. Earl, in the gallery of the Pennsylvania Academy of the Fine Arts, which shows strength, coupled with delicacy and refinement.

Neagle has given us Johnson just as he saw him, in a dark blue coat and red waistcoat with a black ribbon across, and a black stock. His hair is sandy, eyes blue and flesh tones fair but ruddy. The handling is free, bold, firm and strong, the colors brilliant from the superposition of pure colors on the canvas, unblended on the palette, which he learned from his study of Stuart's method of laying on the pigments, and which has preserved his canvases undimmed and very pure. Neagle was a historian as well as a painter, and nearly always made a careful record upon the back of his portraits. On the present canvas (25 x 30) he has endorsed, "Col. Richard M. Johnson, painted from life by John Neagle, Frankfort, Kentucky, March 9, 1843." Whether by this exact date the painter means that the portrait was painted in one sitting, or that it was then begun or finished, we do not know, but we do know that such inscriptions on paintings are invaluable and it should be the pride of every painter to mark his work so that he shall not be "UNKNOWN" to future generations. This portrait of Johnson remained in Neagle's possession during his life, and at the sale of his effects soon after his death brought the sum of twelve dollars and fifty cents.

John Neagle was born in Boston, during a temporary visit of his parents from Philadelphia, on November 4, 1796, and died in the latter city, which was his home, September 17, 1865. He had no early instruction in art save a few lessons from an old-time drawing-teacher and a slight experience in the painting room of Bass Otis, a painter of very meagre ability. Yet in Neagle's twenty-fourth year he painted the three-quarter-length portrait of Rev. Doctor Pilmore in his robes, of which there is a replica of two years later in the hall of the St. George's Society of Philadelphia, and he was only in his thirtieth year when he produced what is regarded his masterpiece, the whole-length portrait of "Pat Lyon, the Blacksmith at his Forge," that belongs to the Athenæum in Bos-

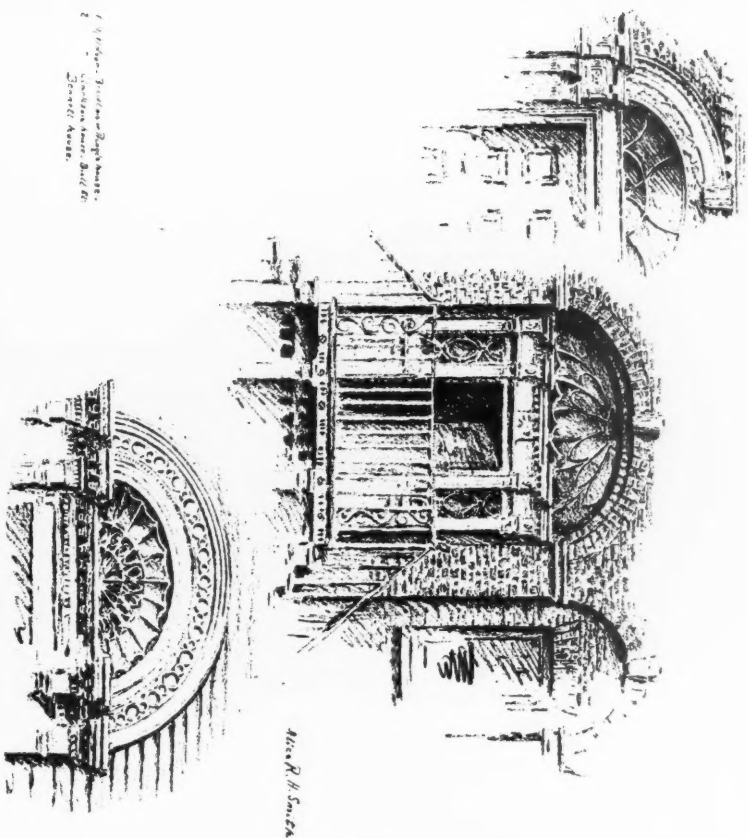
ton and is on exhibition at the Museum of Fine Arts in that city, a replica, 68 x 95 inches, being in the Pennsylvania Academy of the Fine Arts. Between the periods of these two portraits Neagle made his famous visit to Stuart, from whom he received unusual attention and invaluable advice, the great master holding Neagle in high esteem and doing him the distinguished honor of sitting for the portrait by which Stuart is chiefly known to the present generation. This canvas belongs also to the Boston Athenæum and is in the Museum of Fine Arts, while replicas are in Philadelphia and in Providence, R. I.

Not long after Neagle's visit to Stuart he married Mary Chester Sully, the niece and stepdaughter of Thomas Sully, which union brought him closer into the artistic circle in Philadelphia, and Sully and Neagle divided very evenly between them portrait painting in that city; Sully painting the portraits of the pretty women and Neagle those of the men of affairs. What seems odd is that neither of these noted portrait painters should have painted the portrait of the other. Neagle's works, being largely family or official portraits, seldom occur for sale, so that but few art galleries are fortunate enough to possess examples of his art, which is not so well known as its merit entitles it to be.

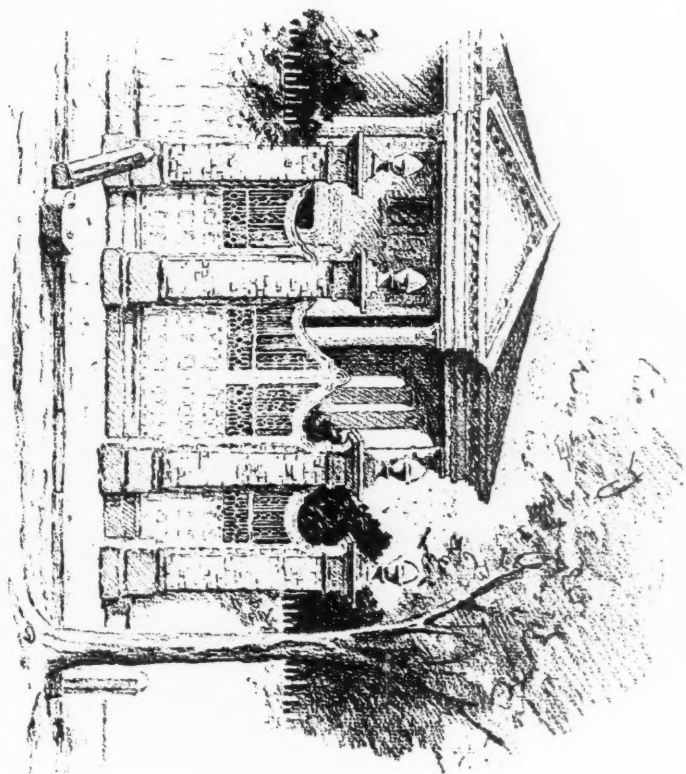
DOORWAYS, GATEWAYS AND STAIRWAYS OF QUAINT OLD CHARLESTON · BY ALICE R. HUGER SMITH

THERE is a great delight in wandering through streets where the differences in the houses tell of the difference in the generations which have built them; and where the fashions in building show the changes in prosperity or politics that have touched the town. Every such change leaves its abiding mark.

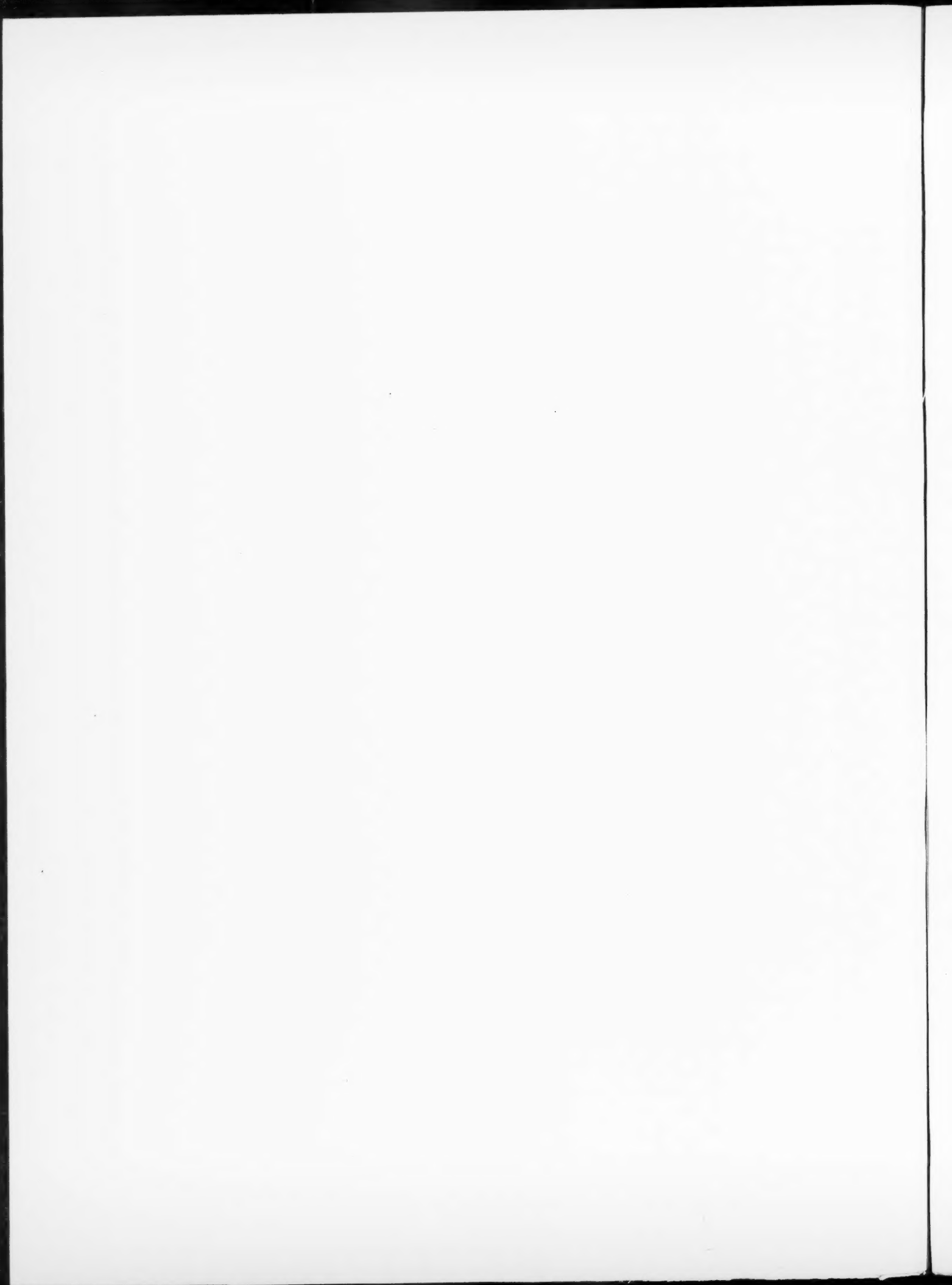
The charm of Charleston is that you find, jostling one another, every sort of dwelling. The home of the early adventurous settler, his successful grandson's effort to reproduce in America the England of his own date, the gradual yielding to the demands of a warmer climate and a different system of service, the sharp contrast of an occasional recent imitation of a suburban Northern house, in these you see the history of the place. Through it all you can



FANLIGHTS OF THREE OLD HOUSES.



TOWN RESIDENCE OF NATHANIEL HEYWARD, ESQ.
1788-1851.



trace the course of the great fires, the effects of the sieges, and the damage of the earthquake by the many patches and makeshifts put in when nothing better was possible.

In this confusion of styles it is amusing to try to fix the date of a house by its appearance; for through them all you can follow the thread of an independent development with great gaps in its continuity.

Although a few homes of the earliest colonists still remain, small and contracted, quaint, but exceedingly uncomfortable, the chief charm and interest of Charleston architecture is shown in the houses built between 1720 and the Civil War. Before 1720 the houses were such as all settlers in all countries build. After 1865, the houses were, for the most part, of the usual modern, wholesale, ready-made type, such as every town puts up when it suddenly begins to expand in a new line and to try new fashions.

The architectural taste of Charlestonians during the period named was English, and generally Georgian. It was solid and invariably simple when it could not be handsome. Starting in a style most uncompromisingly imitative of the English dwelling house of that day, it soon adapted itself to the long summers, and a different system of service. The adaptation is interesting to follow. One-story—two-story—three-story piazzas were added, in some cases going round three sides of the house, most effectually keeping the sun from the walls. The windows were arranged for draughts, and a continual effort made for spaciousness. The size of the rooms counted a great deal in those days before the furnace and the electric fan made us all so happy and contented,—though it is to be feared that the heir of all the ages is not always in that desirable frame of mind. The kitchens were put at some distance from the house itself, and if it gave the mistress more trouble in her house-keeping, at least she escaped having the house full of negroes.

The yard was full of them—coming and going, chattering and laughing, and, like the rest of the world, often quarreling. Their visitors also were many, and kitchen hospitality extensive. The master and mistress of such establishments had quite as much work to do for the servants as the latter for them. And added to this was the responsibility for the children—such a horde of little darkies to be brought up, educated and cared for. To keep Sukey's Lizzie, and Prissy's Lizzie, and little Tom, and big Tom, and dozens of

others clear in her mind, was not done without effort on the part of the mistress. All of this brought about such close interests between employer and employed that the result was the happy family life so characteristic of Southern establishments, while the difference of race kept up that other characteristic of reserve, form, and ceremony.

It is hard not to lose sight, in the theoretical comparison of freedom with slavery, of the actual positions of the individuals in those days: the dominance of the man of civilization, of morals, and education, over the absolute savage. To civilize a savage race, and to have it increase and flourish, is no easy task, as is shown by the fate of the Indian.

Just as the plantation of old was a community, self-supporting and drawing its comforts from within itself, so the master and mistress had to be all things to the plantation. The fact that the plantation could increase in neither happiness nor wealth unless all things were done well, produced generations of men and women whose worth is hard to realize, hidden, as they are, by the clouds of high romance and unwarranted abuse. Customs of a time long past, or little known, are seldom given reasonable explanations. Solemn belief is, as a rule, accorded to incredible statements. When you hear a sojourner in Charleston ask if the high walls to the gardens were built to keep the negroes out, and you know your grandmother, with a house of a dozen rooms, had twenty-three servants *inside* her garden walls to keep the said dozen rooms in order, you cannot understand why anyone should suspect her of having built the walls to keep the negroes *out*. When you are told of the lazy mistress and the overdriven, hard-working "slave," you think of those twenty-three servants and those twelve rooms, and you are dumbfounded.

A Southern town cannot be commented upon without touching on the servant question, because of the influence that this vast system had upon everything, including architecture. The Charlestonian, as a rule, was a planter, either entirely, or in addition to other pursuits. Accustomed as he was to a home in the country with his hundreds of acres, miles from any neighbors, and surrounded only by his own people—dependent on him and he on them—when he came to town he brought with him as much of this patriarchal atmosphere as he could. He wanted generally to have

his house surrounded by grounds to insure privacy for his family and a playground for his children, besides the pleasure of gardening.

As the garden was so much loved, the garden-steps were as carefully planned as those at the front of the house. The shade of the high brick walls, overhung with trees, was a great comfort to those trudging through the dazzling glare of the streets outside, and the glimpses of the cool green paths and gay flowers within made the iron gateways seem the entrances to ease and rest.

The planter brought to town as many servants as he could house, and in the yard there was always a row of buildings for their accommodation. These are a very attractive feature in the city to this day, although they are now rapidly disappearing. In many cases they are built more prettily than the "big houses." The owner's fancy seemed to wander towards Gothic windows, gables, and queer little picturesque effects, when he came to the outer buildings, however severely he might keep himself in hand as regarded ornamentation for his own dwelling.

After the War, when fortunes were low, many of these then useless and unoccupied servants' houses were cut off from the masters', and fitted up as small dwellings for white people and rented or sold. Some people tried the experiment of allowing them still to be occupied by the families of their hired servants, but it was not found to work well after "freedom" came. The noise, dirt, and disease could not longer be controlled, and the results were unpleasant and disastrous.

The evacuation of Charleston towards the close of the Civil War caused the practical desertion of the city by Charlestonians, and the negroes, for a time, possessed themselves of many of the houses and lived very happily therein, though the consequences to the houses were unfortunate. As tenants the inclination of the darky is best shown by the story of the one who wished to engage a lawyer to sue his landlord for a new floor to his piazza—"You see, sir, 'tis dis way—my grampa been dead, and I been tek de boa'd out de flo' for mek he coffin, an' I want for sue Mass Henry for gimme new flo'."

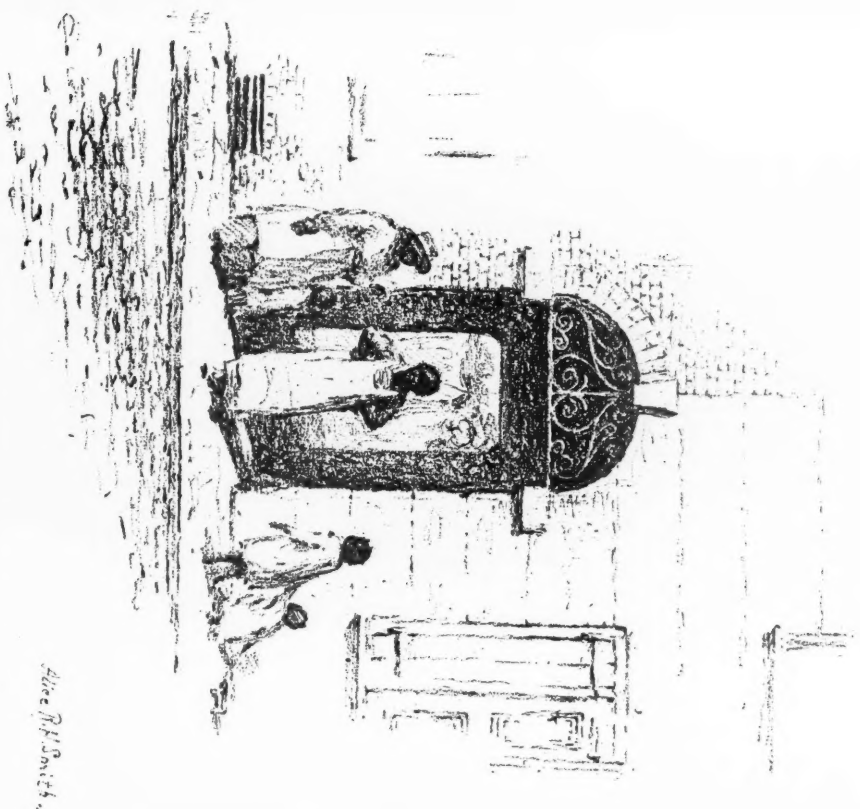
After the War the gardens for the most part were sold and built upon, and an observant eye at once detects this in the character of the streets, a large well-finished house being frequently closed in by a group of little cheap wooden ones. There is another

type of small wooden house of an earlier date, which is, on the outside, uninteresting and commonplace in the extreme, but within doors most attractive, having tiny little rooms, but paneled and finished with the same excellent taste shown in its imposing neighbor. The early wooden house was a lasting possession. Black cypress was the preferred lumber, as it is very enduring. It is easily worked, but has its own peculiarities. When green, a cypress log will not float, even the chips sink, and the trees have to be "rung" and allowed to stand for some time before they can be felled and floated out of the swamps.

The Madeira wine was kept within the "bull's eye" and under the eaves of the high-pitched roof, and it was thought that ten years there ripened it to the point of excellence reached by thirty years in an English cellar. When nothing that the "grown-ups" cared about remained in those mysterious black caverns, the little square doors near the floor in the garret rooms continued to have a great fascination for the younger generation. There might be *anything* inside!

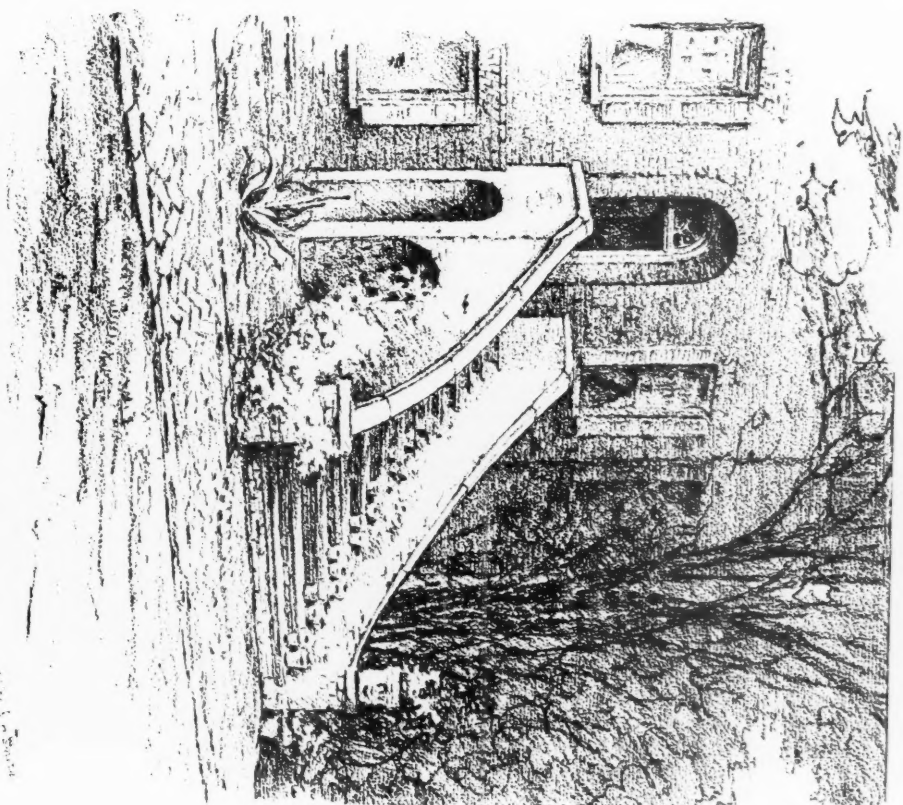
There is a rather curious custom of having the street door open on the piazza, with a distance of half the length of the house to walk before the hall door is reached, yet the reasons are simple and the arrangement works well in a warm climate. The hall doors can be left open for the always coveted draught, and as all the accommodations for the servants are behind the house, the door bell on the street can be answered without the servant going into the house at all.

So, as I have said, the style of the Southern dwelling house in town or country grew out of the needs of the people; more so, perhaps, than at the North of the same period, where the same tastes were of course prevalent, but where the mode of life necessitated fewer modifications of English fashions, and also where individuality, for another reason, had not quite as much scope as at the South. A Southerner, building, not only had his own ideals, but the means at his command. He was not only the owner, he was the builder; not only these, but the furnisher of his material. The planter who wished to build a house in town, often brought his own carpenters, and materials from the plantation, and everything was shaped according to his direction. That the result was good was due to his varied and thorough education, and in most

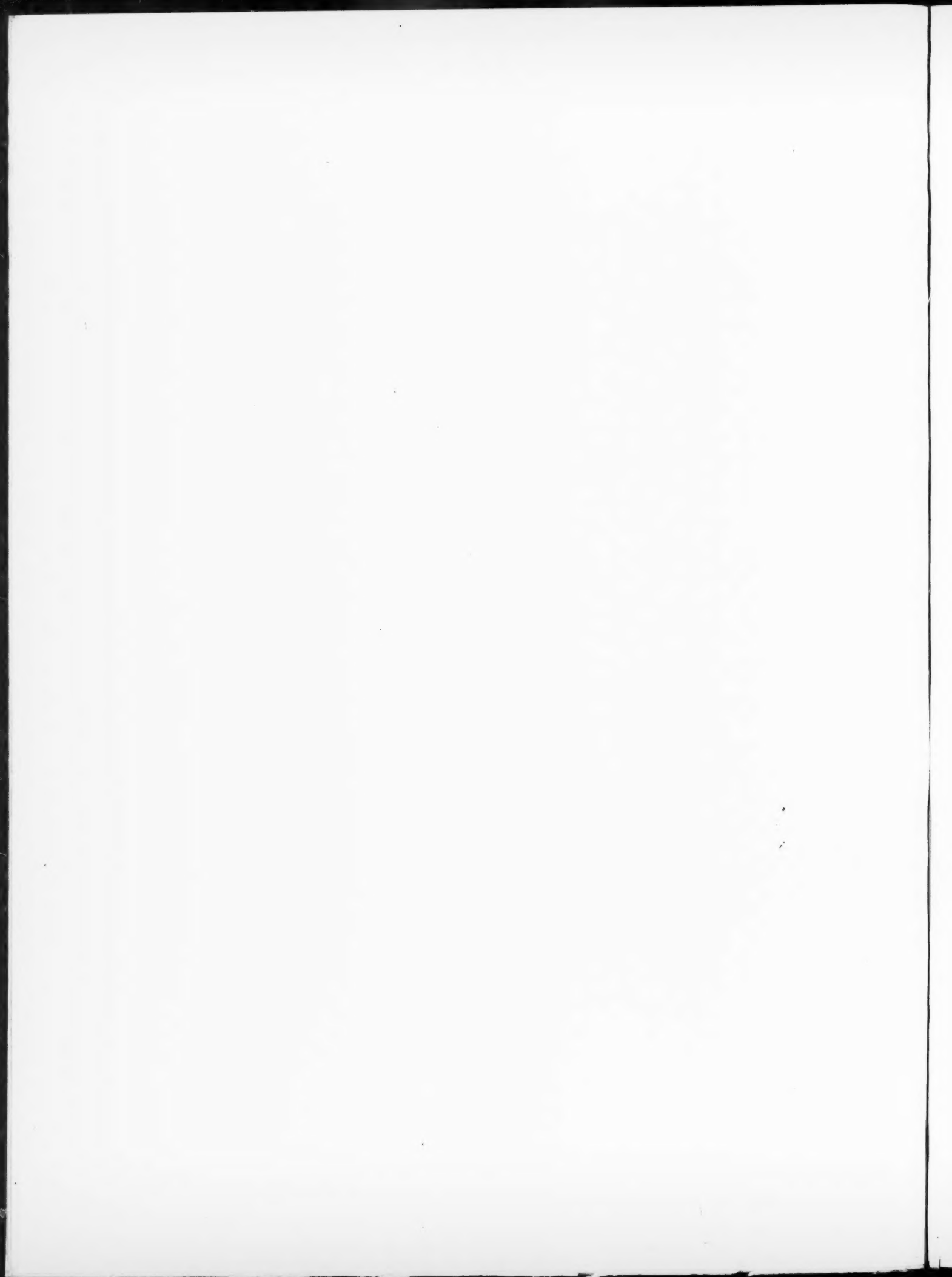


"THE YARD WAS FULL OF THEM—COMING AND GOING."

Alice P. Smith.



OLD PARSONAGE OF ST. PHILIP'S.
Built on the glebe about 1770.



cases to his having seen the world, which in those days meant Europe.

The house that was built by Joseph Manigault, just after the Revolution, is very handsome for its day. It was designed by his brother Gabriel, who evidently had a great deal of ability, judging by the many other buildings of which he was architect. Mr. Manigault's house had enormously thick walls. You walk, literally, "through" a doorway, and whether or not the perils and adventures of the Revolution were still fresh enough in people's minds to suggest the need of a secret stairway, still, there one is, romantically concealed in a closet behind some shelves. The real staircase to the house is one of those circular ones that seem to have caught the fancy of many of that generation, though few of them have so sweeping a curve as this.

In addition to the effects of the social question and the climate upon the architecture, are those induced by the various cyclones, whirling up from the West Indies, which did curious things, and by the fires, one of which swept the city from river to river, and destroyed some of the handsomest sections of the town. The earthquake of 1886 did a tremendous deal of damage, and more or less ingenious repairs can be seen everywhere. Brick houses with wooden gables let in, shifted columns, and twisted chimneys add their quota to the general quaintness. When there is some defect marring a house, the casual explanation, "Oh, yes, the earthquake did that," is generally forthcoming.

The quaintness of old Charleston is emphasized by the fact that so much of it survives with comparatively little change from a century ago. It is very much less modern than other places in the Atlantic States, founded perhaps before it. Owing to the long paralysis that affected this whole section of country, the result of the outcome of the Civil War, Charleston took no part in the wonderful changes that came to the North through the sudden burst of prosperity that there followed the great conflict. The difference between the two fortunes of war was all the more marked from being coincident with an enormous mechanical development, so that forty years brought countless inventions into daily use at the North which did not even penetrate to the South during her period of exhaustion.

There is no doubt that prosperity wipes out what has gone

before even more completely than adversity does. When a town doubles its population and wealth in a few years, the whole trend of building is to pull down and replace with something finer—something magnificent. When the question is one of recovery from disaster, the brick and mortar stay as they are, a little shabbier each year, a little marred by cheap additions and inadequate repairs, but still showing the hopes and ideas of those who built, and of the stout hearts who for a breathing space rested in their shelter.

The marks of the wars and their sieges—"He who runs may read." There is not a foot of ground without history; there is scarcely a house of an age to lift it out of the nursery, that has not some tale to tell, and, it must be admitted, there is scarcely an inhabitant that does not love his old Charleston so dearly as to think these tales well worth telling.

